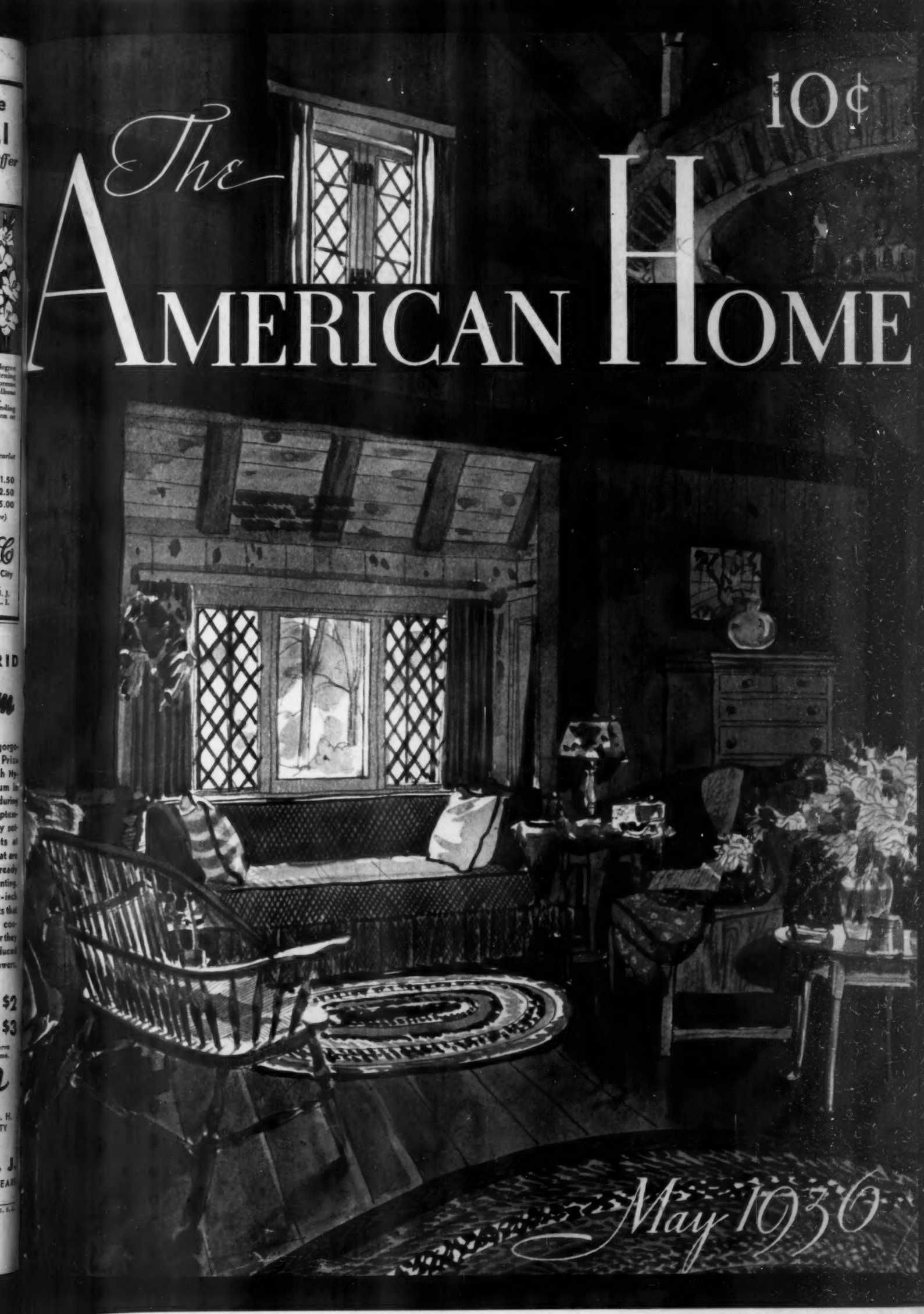
10¢

The AMERICAN HOME



May 1930

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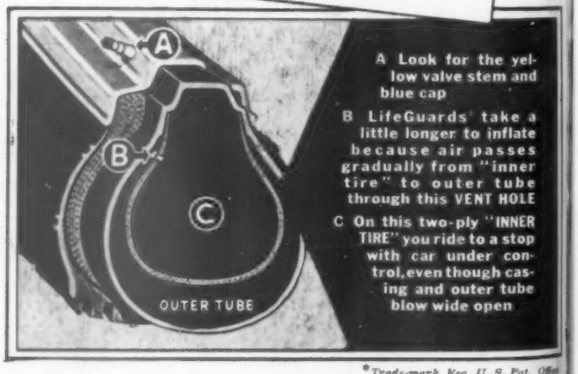
A
B
C
OUTER TUBE
A Look for the yellow valve stem and blue cap
B LifeGuards take a little longer to inflate because air passes gradually from "inner tire" to outer tube through this VENT HOLE
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PLYMOUTH BUILDS GREAT CARS

ON THE HEARTH OF THE AMERICAN HOME

". . . that the material which nature furnishes, in any given country, and the form which she suggests, will always render the building most beautiful, because the most appropriate." — *John Ruskin.*

IN SELECTING the outer covering of his house the prospective home owner has a problem so individual that it necessitates his understanding of how the various kinds of materials are used in house construction. It is of the utmost importance to settle upon that type of construction which is most economical for his requirements and comfort. The houses of white clapboards are certainly attractive, while brick or stone has a pleasing and substantial look, and stucco in the proper setting with one of its textured finishes is really cheerful.

The use of shingles or clapboards is well known. This covering is nailed to the framing after a waterproof paper or an insulation board has been secured in place. The frame is the network of timber to which all other materials are fastened. It must be strong and rigid, well braced, and constructed to provide a minimum of shrinkage. Fire stops should be provided. The question of painting comes up every three years or so depending on the climate and location. This, to a certain extent, can be overcome by using shingles left to weather, which presents a good appearance though it seems that the presence of foliage is needed to make it look "just right." There are shingles on the market made of fireproof materials for use on walls and roofs which are grained and colored to resemble cedar and cypress shingles. These require no painting whatsoever and are worthy of consideration. The frame house is still the cheapest and with proper application of some insulating material it will insure ample warmth in winter. It is attractive and durable and gives that something that native tradition has instilled in us and which is not to be found in other materials.

The use of brick is fast becoming a favorite. Its freedom from deterioration and upkeep tend to make it so. The rough-texture brick which comes in numerous shades and colors, and which is laid with wide mortar joints makes a very pleasing appearance. Common brick, especially the hard burned variety, is very much in favor, laid with struck joints. Interesting and striking effects are produced by what is known as skintled brickwork. Common brick are laid at different angles, projected and recessed beyond the wall line, the mortar being struck off or permitted to remain on the outer face of the brick joints as the brick is shoved into place. A charming effect is obtained by whitewashing common brick, especially so if used with white clapboards or shingles. It makes a small house appear somewhat larger. White paint always has this effect. Brick walls, whether solid or of hollow wall construction, require some form of insulation, and to keep the dampness from penetrating, furring strips are secured to the brick wall on which are nailed the laths or insulation boards for the plaster finish. It is good practice to paint the inside face of the brick wall with one of the waterproof paints as additional protection against dampness.

A BRICK veneered dwelling which presents a similar appearance to a solid brick house can be built somewhat cheaper than the latter. The construction is similar to that of the frame except that in place of siding or shingles a four-inch brick wall is laid. An air space of one half inch is left between the framework and the brick to act as insulation, the bricks being fastened to the frame by means of metal ties. Houses constructed in this fashion are warmer in winter and cooler in summer and are less likely to catch fire from outside sources than the ordinary frame type. However, a veneered wall will last no longer than the wooden frame it covers.

Hollow tile is one of the best types of construction. It has a dead air space which insulates against atmospheric conditions. A dead air space is the best obstacle to the transfer of heat by conduction and convection. This wall requires no furring, as does solid brick or stone, the stucco being placed on the outer side and the plaster on the inner side of the tile. Hollow tile excels as a building material not only because it is moisture proof but also because it is fire and vermin proof.

For economy in first cost, a cheaper though good effect may be obtained with wood construction and metal lath stuccoed. The appearance is similar to the tile though it is not as permanent. Metal lath furred out is nailed to the wood frame on top of waterproof paper or insulation and then plastered with three coats of cement mortar. The final coat is treated in one of the various finishes and any particular color desired.

STONE is the most substantial material and the most expensive. The cost will depend on what stone the locality of the building has to offer. Cut stone is the most expensive, and in order—split, field, and rubble. The walls are laid up in mortar; the stones being cushioned in place and the hollows between filled with broken stones and mortar. Although there is a solid mass of masonry, a driving rain will, beyond doubt, let through moisture and for this reason vertical studs or furring strips are placed against the rough wall as reinforcement for the lath and plaster.

To leave out the all-important subject of insulation would be equivalent to asking the prospective home owner to purchase additional coal tonnage which could be saved by the proper installation of some good insulation. There are, today, materials which when properly installed save from 15% to 30% of the home owner's fuel bill. The insulation materials insulate against the passage of heat. In winter they keep the heat in; in summer they keep it out. They are many and varied, running from metalized paper, which comes in rolls and is applied to studs and roof rafters to the various kinds of loose and compressed rock, mineral or balsam wools, which are placed between studs or laid on top of unfinished attic ceilings.

THERE is an insulating fibre board which is used in place of sheathing. It is manufactured of felted sugar cane fibre and it is interesting to note that a one-inch thickness of this material is equal, as insulation, to three inches of solid wood or fifteen inches of brick or thirty-six inches of concrete. Similar boards are made of tough wood fibres, compressed and chemically treated. They are moisture and heat resistant and possess ample structural qualities. All are worthy of serious consideration when building. —CARL C. HERTER

Often a bridesmaid but never a bride

EDNA'S case was really a pathetic one. Like every woman, her primary ambition was to marry. Most of the girls of her set were married—or about to be. Yet not one possessed more grace or charm or loveliness than she.

And as her birthdays crept gradually toward that tragic thirty-mark, marriage seemed farther from her life than ever.

She was often a bridesmaid but never a bride.

* * *

That's the insidious thing about halitosis (unpleasant breath). You, yourself, rarely know when you have it. And even your closest friends won't tell you.

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COOK WITH GAS • THE MODERN FUEL

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Magic Chef

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Home of Miss Helen Mcclure and Miss Clara P. Briggs

Exterior and interior views of the home of Mr. and Mrs. F. V. Stone

Home of Mr. and Mrs. R. F. Harrington

Garden of Mr. and Mrs. L. W. Layton

Homes of Some American Home Readers in Wellesley, Mass.

MAY, 1936

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Home of Mr. and Mrs. Paul T. Weeks

Home of Mr. and Mrs. F. N. Platt

All photos by Hanson & Walsh Studio

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QUESTIONS and ANSWERS

Twenty-three solutions for spring decorators

North room and tan

QUESTION: I have a north living room; prefer tan, brown, and red. What to use on walls, carpet, hangings, and furniture covering?

ANSWER: Walls and ceiling tan, mixed with white. By tan we mean the color of iced coffee with lots of cream in it—not the characterless tan that comes ready-mixed. Woodwork several tones darker or a sparkling white. Floor, rich tobacco brown carpet. Windows, beige window shades or Venetian blinds. Rich écru corded net glass curtains. Boldly patterned chintz or linen draperies with white or tan ground. Same to have as little green foliage as possible in pattern. If reds predominate in pattern, see that they lean to the henna reds, not the rose reds. Windows treated as above will have enough subtle tones in one color to avoid monotony, yet appear as one unit. One chair to be covered in same fabric as draperies, stripes, or plaids on other upholstered pieces. A north room in these colors will not have the usual drab colorless appearance of ivory or tan walls—but, of course, it all depends on the rich depth of creamy tan which you select.

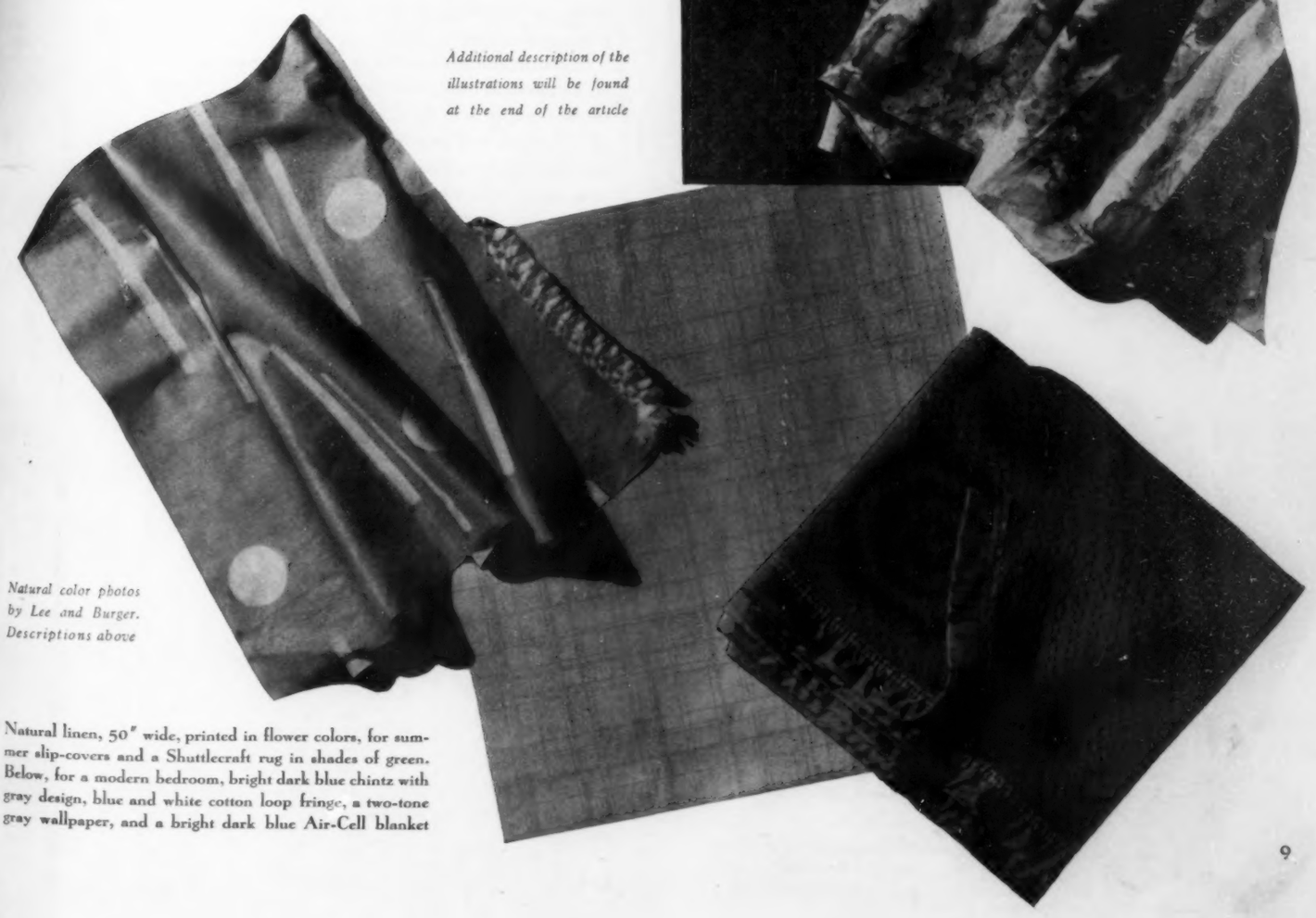
Curtains on a corner lot

QUESTION: My house is on a corner. Do glass curtains have to be the same all over the house? Are ruffled or straight ones best?

ANSWER: Should be same throughout, in color and hanging, though not necessarily of same texture. Straight curtains best since privacy is desirable on corner. A mixture of straight and ruffled ones undesirable.

Additional description of the illustrations will be found at the end of the article

An American toile paper after Currier & Ives in an assortment of lovely soft colors, and a conventionalized Hudson Valley scenic. For the formal dining room, a classic wallpaper with blue, on cream, blue rep overdraperies, and lace glass curtains. Coral, tans, and white would make a charming living room. Iris chintz for curtains, rose beige gauze glass curtains, a glazed chintz stripe for furniture, striped wallpaper. Royal blue, eggshell and yellow suggest a dinette or kitchen. Curtains eggshell chintz, blue and white



Natural color photos by Lee and Burger. Descriptions above

Natural linen, 50" wide, printed in flower colors, for summer slip-covers and a Shuttlecraft rug in shades of green. Below, for a modern bedroom, bright dark blue chintz with gray design, blue and white cotton loop fringe, a two-tone gray wallpaper, and a bright dark blue Air-Cell blanket

At left, a blue and burgundy color scheme for almost any room in the house! Chintz for curtains or upholstery with blue ground, and flowers in burgundy-to-faded pink; sheer Cellophane glass curtains in burgundy, and a "floor plan" rug in burgundy, available in over thirty actual room sizes at a surprisingly modest price. The wallpaper is a plain tint.

Background for mahogany

QUESTION: I know ivory is always safe, but I want something different for my lovely old mahogany. Will I tire of a color? I am very fond of color. Room faces west.

ANSWER: Subtle color instead of obvious ivory is not rash—nor tiring. Three colors there are that play up beautifully to mahogany. Green, with so much blue in it most people cannot decide whether it is blue or green. Chalky blue, or a blue with much white in it to give a frosty look. Very soft and lovely but needs rather expensively subtle-colored fabrics to be done right. And WHITE. Not a yellowish white, but dead white, a blue white. We cast first vote for this, second vote for the green, but only if it be the blue-green described above.

Chinese rug and—what?

QUESTION: Have Chinese rug for my 12 x 14 dining room. Thought of using scenic paper. Your opinion?

ANSWER: Our opinion violent. Use scenic paper and all of China will be at war continuously in your dining room. Open up room with a warm plain color and display, not fight, your Chinese rug.

A subtle and very beautiful color combination for the rather formal bedroom in old white, faded pink, and coppery tones. The chintz adds blue and pale yellow to these tones, the wallpaper is in shades of old white and pale tan, the blanket is copper on one side, rose on other

Nothing could be fresher for a child's room than a red and white wallpaper and ruffled curtains star-dotted in red

If you like browns and yellows, here is a charming combination-striped wallpaper in tan with brown, brown glazed chintz with white flowers and touches of green and yellow, chevron printed slip-cover material, Sanforized-Shrunk, in yellow with tan, welted with green loop fringe, and a dark green broadfelt carpet—at right

Space need not limit interest

QUESTION: Small dining room opens off living room. Have table, chairs, and small server. What other furniture should I use? Walls to be identically same color effect as living room?

ANSWER: Can think of nothing worse than crowded dining room. Chairs and table alone not very interesting, but interest must not be achieved at sacrifice of space. Smartly striped or not too bold checked wallpaper, same color as that in living room, will add interest. As will hanging shelf over small server, filled with bric-a-brac.

Favorite color versus good judgment

QUESTION: Bedroom rather dark and north light. Although I know blue is a cold color, am very fond of this color and would like to use it.

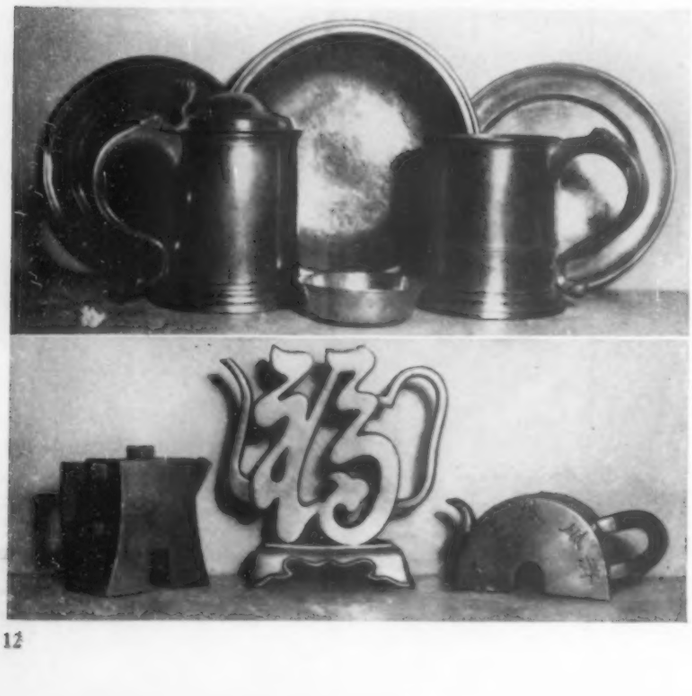
ANSWER: Don't want to hurt feelings, but question reminds one of fat ladies who *love* plaids, sallow-skins wearing dark, muddy brown, and "association" portraits on the mantel! When I was fair sixteen, flat as a board, with Charlotte Greenwood arms and legs, I passionately desired a slinky purple sequin evening gown. Fortunately, I was suppressed. And, psychoanalysts to the contrary, so must you suppress blue in a dark north bedroom. Daffodil yellow with white stripe or figure in the wallpaper. Crisp white curtains, caught back with huge bows of turquoise moiré ribbon, reaching to the floor. A pair of dainty white net curtains cut in half and gathered over pale blue sateen

[*Please turn to page 66*]

Photos by
F. M. Demarest

For a small hallway there is a charming wallpaper with ivy spilling freshly out of little red pots. For the windows, open net curtains, and for chair seats, plain green chintz embroidered in all-over pattern. The color scheme to the left would be delightful in a living room—brown wallpaper with leaf motif in silvery gray, shell pink, and coral; sheer glass curtains in silver Cellophane, upholstery material in solid color; brown rug

Great variety was displayed—French, English, Chinese, Early American. Identification of the pieces shown here will be found at the end of the article



The first exhibit of the Pewter Club of America at the Boston Library

ANTOINETTE PERRETT

It was the first exhibit of the Pewter Club of America. You may have happened upon it by chance without being up on pewter and yet your first glance about could not help but put you on the alert. The decorativeness of the arrangements, with their rare feeling for still-life compositions; the informativeness of the captions; the very range of the exhibits with their scholarly progressions; the something subtly human and personal and appealing about the individual collections—these were just a few of the impressions. The lively social atmosphere, in which even casual conversation and chance remarks introduced you to a new realm of important personages, opened up fresh points-of-view and suggested standards by which you could judge the pewter.

The exhibits were varied. There was Chinese pewter. A large bowl with brass and copper inlay from the Chien Lung Dynasty, 1736-1796. Wedding candlesticks with characters of double joy and overlapping coins indicating wealth and with butterfly cut-outs signifying love. A ceremonial wine jug used only at weddings with brass and copper inlay of birds and cherry blossoms depicting springtime. Then there was a curious wine pot made up of Chinese letters, with the character next to the spout signifying clothing, the further one signifying a rice field or food, and both joined above with a character meaning house or home, significant of bliss or happiness. On either side of this wine pot were teapots from the Ming Dynasty, 1368-1644, and you learned that China, Japan, and Korea have used pewter for 1000 years and more.

You could see that Chinese pewter is a large subject but you passed on to the next cabinet. There was a charming Swiss tea set with tea pot and chocolate pot, creamer, cake dish, spoon holder, and salts, all in twist folds. There was in contrast to this lighter ware, a very fine XVII century Bernese wine can. This cabinet also contained the French pieces. A French rococo soup tureen from the time of Louis XV. A master's salt from the time of Louis XIV. A pepper shaker from the time of Louis XIII.

There were also some engraved German civic chargers and some Biedermeyer domestic designs that included a charming light oval dish for bratwuerst and kraut, which certainly must have given this humble

[*Please turn to page 58*]

A remodeled mill in Connecticut

CHARLOTTE L. EATON

Many of Mr. Miller's ideas lend themselves to the small place as well as the larger one and, while we cannot all have old mills and ponds, there are many lessons in Nipp'ahwonk which we would do well to note. A view of the living room is shown on the cover

FROM time immemorial there has been romance in old mills. That they could ever have been new is unthinkable. They are ageless, standing patiently season in and season out, unmindful of the world as it passes by. We cannot help but marvel at the life they must have looked upon, the winter storms, the summer glory, neighbors at work, neighbors at rest, themselves all the while serene, confident, waiting while the waters roll down from the hills, rest in quiet ponds along the way, then rush onward to turn the wheels for man's endeavors.

And so, the oldtime mill has an appeal that is hard to resist. Mr. Nathaniel Miller found it so some years ago when he came upon a grand old mill up in the Ridgefield hills, sadly neglected by human hand, to be sure, but still showing Nature's fidelity in the quiet mill pond, the dam, fine old trees all about, undergrowth tangled by the years, but tempting in its fine possibilities for the future. So he acquired it for his own, remodeled the structure for his indoor home, and the surrounding woodland and water for his out-of-door living.

To begin with, the mill structure was faithfully restored. Exterior dimensions were kept quite true to the original ones, and while new material had to be introduced, it was carefully selected and now has all the look of the old. The interior, of course, was adapted to modern conditions of living. A huge living room, open to the rafters, a dining room built almost over the water and opening onto a flagged terrace, bedrooms, baths, service rooms.

And, as the photographs on these pages show, the out-of-doors is full of "living rooms" too. There are delightful spots in the most unexpected places, for lunching out-of-doors, taking a cup of tea, for just sitting to read and ruminate beside the quiet water of the pond or the roaring rush at the dam, or to listen to the cheerful music of wind and bird voices in a wooded corner. The owner has planned his gardens truly for living, not just for looking.

Could there be anything more charming and restful than the expanse of lawn at the back of the house, for instance? Here, just beyond a flagged terrace with convenient tables and chairs is a pleasant stretch of green, fringed with trees and naturalistic shrub planting. Centered with a sundial set in the midst of a clump of old-fashioned flowers, the lawn is unbroken except for three flagstone paths. One of these leads from the terrace; another beckons toward a picturesque trellised arbor and gateway and on beyond to the cutting garden; and the third to a low retaining wall, broad steps down, a little bridge over the dam, and inviting walks along the pond.

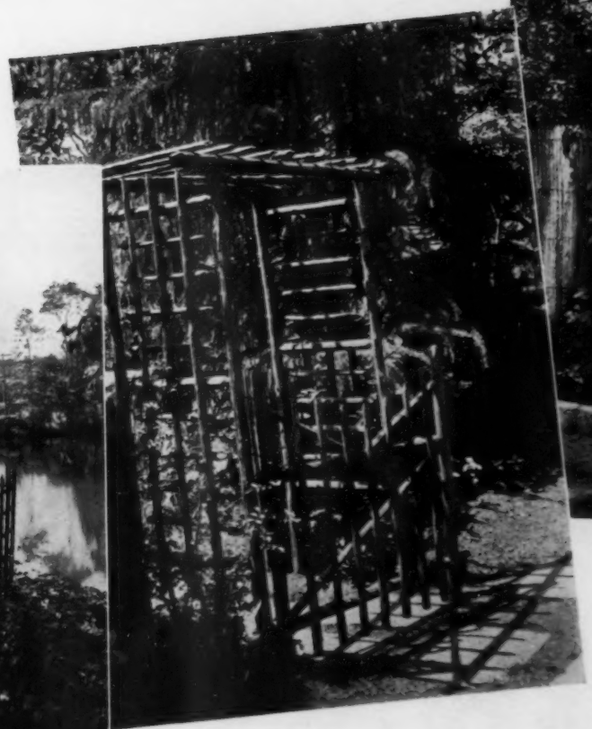
Near a tiny dock where a row-boat is tethered is a double rustic seat and arbor, a "conversation piece" in the pleasant out-of-

From the back terrace one turns down broad steps to a flagged walk along the pond, iris bordered on one side and wooded on the other. Trees overhang the water, casting shadows and reflections everywhere one looks

doors beside the pond. If it is solitude one wants, there is a quiet walk along another side of the pond, with a border of graceful iris, a vine-grown fence almost tropical in its luxuriance, and, again, a little seat looking out over the water softly rippled by summer breezes.

Mr. Miller did not plan his gardens all at once. Starting near the mill structure itself, he worked slowly, deciding each season upon a few new garden ideas, to carry out a desire for more out-of-door living space, or a need for a more complete garden picture. It has grown with the years, thereby taking on a sincerity and fidelity to the countryside and to the old mill itself, and really bespeaking the personality of its owner.

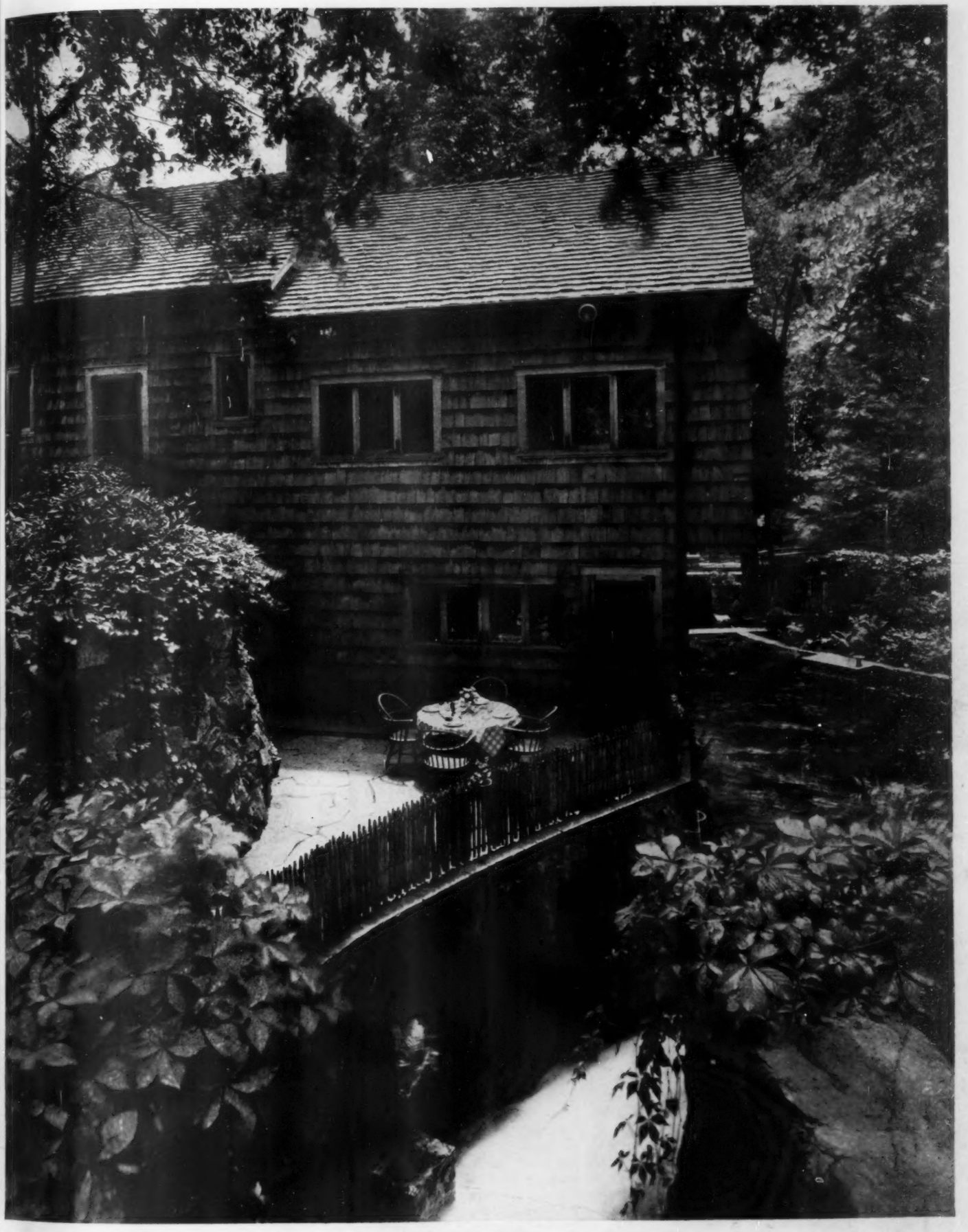
Rustic seats designed by the owner and made on the place find themselves at strategic points. Wherever there is a view of special beauty, there is a seat where one may rest and absorb the delights of this unique garden spot



Photographs
by
F. M. Demarest

The house stands back from the road a bit, cut off by tall trees, a little fence and vine-grown arched gateway with millstones for steps. The garden gate and the "conversation piece" beside the pond are fine bits of rustic work

THE interior of Nipp'agwonk, logically, is finished throughout in wood. Great beams are left exposed and walls give full play to the fine, mellow quality of wood. The living room rises straight to the rafters, as our cover shows, with a bay window overlooking the dam at one end, and a gigantic fireplace at the other. The dining room is on a lower level, closer to the water, and adjacent to a little terrace built against the cliff. The house is filled with fine old pieces of furniture, and some new in one sense, but old in another, since they are handmade of lumber from trees taken from the owner's ancestral home. Old silver, pewter, fine pieces of glass and china, all of these add to the individual charm which is apparent in every part of the house.



Standing on the little bridge over the dam, one looks down upon the little dining terrace wedged in between cliff and millrace. The dining room is just inside the door, and over it the hospitable big living room

THE R. F. D. steps out

SYLVIA STARR WERTZ

FIG. 1

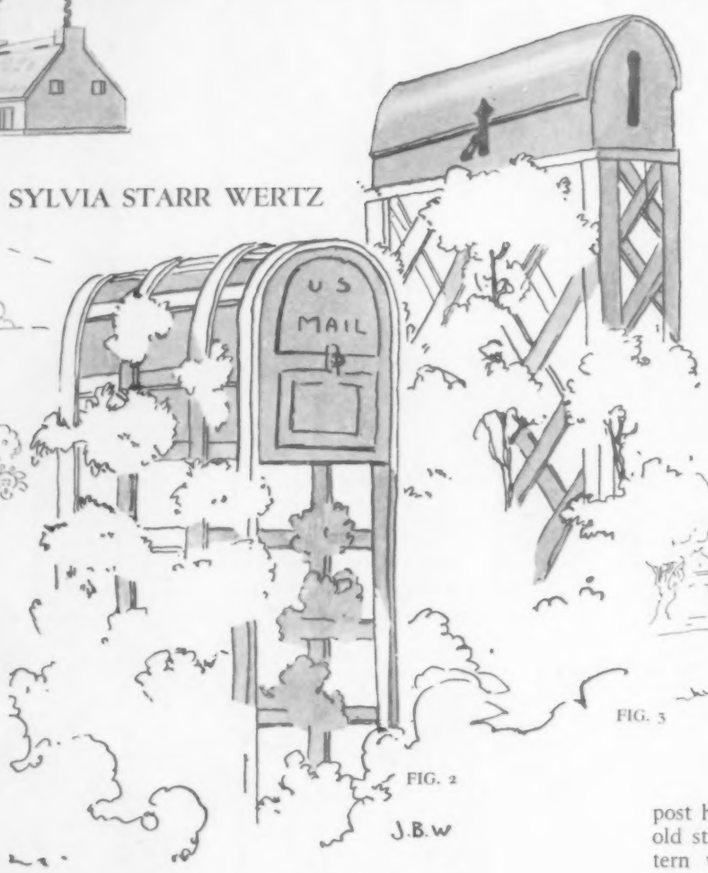


FIG. 2

FIG. 3

Illustrations by
Joseph B. Wertz, Architect

By THEIR mail boxes you shall know them—know at least where to turn off the main road to the hidden country house.

"Wal," says the local gentleman directing you earnestly, "You go up the lake road apiece till you come to the foot of the cemetary, then you turn right up a big hill over dirt road past . . . lemme see . . . one, two, . . . mebbe five places to the top of the next hill. They's a couple of mail boxes on the right—you can't see the house from there but they got the name on the box, kind of a fancy contraption, with a sign and all combined, so's you can't miss it, and that's where you turn in."

In the horse and buggy era we had a little wooden bridge half way up the quarter mile of private road leading to our country place and usually we could depend on the distant rattle of wheels to warn us of approaching visitors in time to flee to the house, race up the kitchen stairs, and descend the front stairs a moment later outwardly serene and freshly arrayed, just as the guests arrived.

Then a cement culvert replaced the bridge and soft footed automobiles began sneaking up on us. There was an embarrassing interval when mother, who seemed always to be caught deep in a peony bed or berry patch, would be seen streaking vainly house-ward only to arrive in pink confusion a few minutes later than our callers who looked as though they had never dug in a peony bed or knelt in a strawberry patch in their lives.

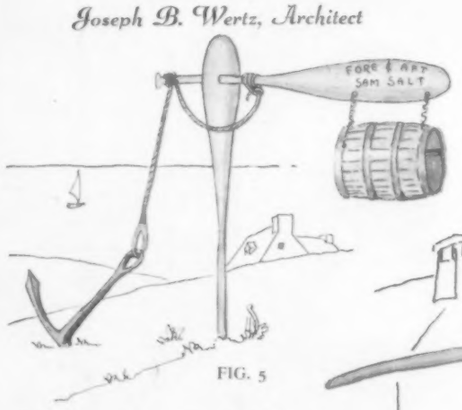


FIG. 5

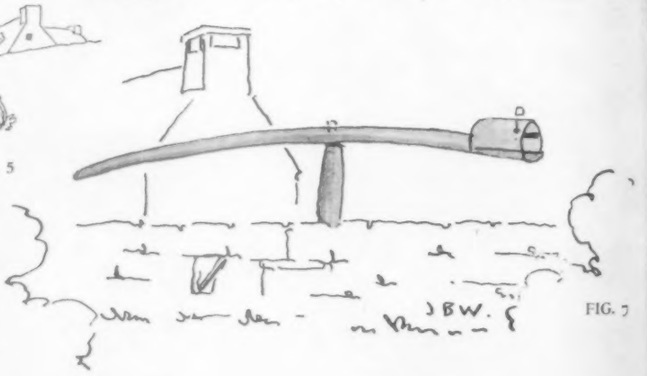


FIG. 7

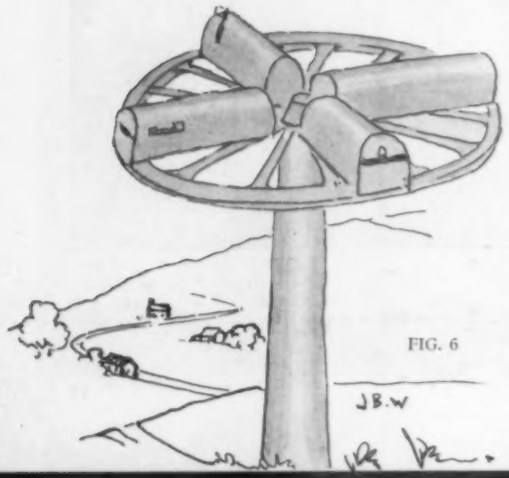


FIG. 6

The mortification of these episodes left such a painful impression that we determined something must be done about it, and for those suffering from a similar situation the belfry mailbox serves several purposes. If he has mail to leave, the postman rings the bell before driving off. Visitors arriving are requested to herald their approach all the way from the main road, thus affording sufficient time for the unprepared hostess to make a hasty retreat to the house.

A variation of this, where the post box is not too far away from the house, is the sturdy post holding both mailbox and, above it, a old street lamp, colonial light, or ship's lantern wired for electricity, which may be turned on from the house to welcome and direct the evening caller.

Mail boxes deserve and sadly need a little glorification. For the house on the beach a little humor may appeal. A small barrel with slot in one end and a round door in the other makes a good container (Fig. 5). A miniature lighthouse is another feasible idea. The cottage may achieve originality with a lattice cage and a trailing rose vine over the standard mail box (Figs. 2 and 3). The little summer colony could easily afford a gaily painted wagon wheel (Fig. 6), and the horizontal pole or wagon tongue on a pivot will swing your mail over a fence or ditch with a pleasantly rural flourish (Fig. 7). Your house in miniature might also serve as a distinguished identification and mail box. At least it would prepare the newcomer to your abode (Fig. 1).

One friend, whose charming colonial country place was reached via a long secluded

[*Please turn to page 48*]

A GARDEN LESSON FROM CALIFORNIA

The use of potted plants in the garden

MARJORIE DOBBINS KERN

Is your house by chance sober, rather bare looking? Is it a bit dull, or serious, or stand-offish? Then use flower pots to create an inviting atmosphere. Do you wish you could give your garden more personality? Does it sometimes seem unimaginative and without character, or lacking in intimacy? Then use flower pots. Use them in rows, in groups, or singly. Soften hard lines with them, put them on the steps of terraces, on the tops of walls; group them at entrance doors, or on the coping of pools or fountains.

The homely flower pot has undergone a metamorphosis of late. No longer can it be regarded merely as a utilitarian affair, to be kept at best in the plant window in winter. It has a unique and not to be ignored appeal as a bit of architectural decoration for the terrace and garden. The pots themselves now come in many interesting shapes and colors, so that delightful harmonies can be arranged between different varieties of flowers and their containers. The plainest crockery pot with a red Geranium in it hints that the owner is a warm-

The house terrace has a cheerful and livable atmosphere when pleasantly furnished with pots. They are well grouped here at the door and around the base of pergola columns. Chrysanthemums in small varieties in the pots

A wall fountain and pool beneath pergola beams provide a focus for the gathering of potted plants

hearted person with imagination, who really loves his home and desires to make it attractive.

A garden in flower pots is so flexible. You can move it around wherever you want, you can play endlessly with combinations of color and form. The contents of the pots change with the changing seasons, so there need be no monotony in them. We may have bulbs in spring, Petunias in summer, and Chrysanthemums in the fall. And when the blooming season is done and the plants become unattractive in appearance, they can be whisked out of sight and their places filled by new material. We need never apologize for our flower pots, for their inauspicious moments are spent in the privacy of the propagating area in the back yard where they are kept until ready.

An economical idea that is coming into growing favor in recent years, particularly in California and other climates where water is scarce, is to fill the beds with a good green ground cover, or even a flowering vine, and raise most of the flowers in pots. The potted flowers are then used to accent the important places, near the house or around special features of the garden, and the beds present a pleasing appearance all the year around regardless of the deficiencies of the season.

A practical advantage of growing things in pots is that each plant may have its correct soil

mixture and preparation. Whether the soil is to be acid or neutral, how much fertilizer or leaf mold is to be used—these things can be controlled exactly and economically. The plant may be moved in or out of the sun, or turned so that it may develop equally. A variety of specimens requiring different soils may be combined in adjacent pots. In climates where water is scarce it is a boon to be able to grow plants in small containers.

Gardening with pots is easy and pleasant work too. There is no stooping to the ground, no back bending and muscle straining, for one can work on a shelf or table when handling the soils and tamping in the plants. The value and interest of each plant is magnified by its having a separate frame of its own.

The type of pot to be chosen will depend largely on the style of the house and garden. Glazed pots in light colors are more suited to the Mediterranean type of architecture. The brilliant hues of the glazed finishes are always more effective against white walls and in the strong sunlight of California or the southern states. For the grayer climates of the east and the north unglazed types and ordinary red crockery pots are usually better. The size of the pot should be in proportionate scale to the adjacent feature or whatever serves as a base. Interesting effects may be had by combining varying sizes together. The same is true in less degree with shapes, though one should curb any tendency toward too much contrast. The standard straight shapes,

Cyclamens with Sedums and other succulents decorate this wall pool of whitewashed brick; and the outdoor loggia (below) has the charming effect of a bay window holding Geraniums

or the simple types that flare at the top, are most dependable. The choice of color, as well as the size and shape, will be governed too by the variety of plant which is to go into it. The blue of Lobelia and the purple and lavender of Petunia will be much enhanced if framed in a dark blue pot, while yellow Nasturtiums in light yellow pots make happy color notes. The combination of red Geranium in standard red pots of the greenhouse type can not be improved upon. Green or white pots go well with a white house with green shutters, or yellow pots with yellow shutters. But restraint is usually a virtue in such matters, and it is safer to err on the side of too little color than too much.

If in doubt where to place the pots, remember that they are best in conjunction with architectural features. They have no place in a wild garden nor in a rock garden. They are especially effective on terraces or in patios where the pavement underfoot precludes other plant growth. They ease the transition between the formality of the house and the informality of surrounding nature, and they serve to accent the corners of terraces or walls and decorate the edges of steps, pools, bird baths, or fountains.

In a city garden pots are particularly

An informal corner of a co
ered terrace containing a sin
where cut flowers may be a
ranged, and affording suppo
for potted plants in additio

Photographs

by

George D. Haight

At the intersection of two garden walks is a tiny tile pool with pots in equal scale collected at the brim. The assorted sizes of the pots add interest (below)

valuable because of the atmosphere of informality they give to its necessarily architectural character. In a suburban or country garden they are charming when clustered around the coping of pools, wall-fountains, or well-heads where they will soften the corners as in the lower photo on page 19. Although we think of flower pots being especially at home with the Spanish or Italian type of house, we do not need to do the Spanish to have them. They are good with French and English houses, and can be fitted in with most other styles if thoughtfully placed. In any simply designed house or garden they give the needed touch of decoration in an economical form.

As for the kind of plants to choose for pot culture, we look for those whose form and habit of growth adapt them naturally to this purpose. Pots are more becoming to fairly short, full-bodied

[Please turn to page 117]

UPHOLSTERY and WHITE ACCESSORIES come clean

JACQUELINE FROST

HOUSECLEANING days—here again—find many fastidious "little women" wondering what can be done to freshen up their upholstered furniture so that it will not clash with the general air of spotlessness which follows the semi-annual "reign of terror," as one man aptly describes the ordeal.

The most diligent airing and brushing out-of-doors for the removal of surface dust make no impression on those dingy places on upholstered pieces where hands and heads have rested. A note of warning should be injected into this story—here and now! If upholstered articles are not to be cleaned professionally, it is much better to clean them often rather than to allow the dirt to become deeply embedded in the fabric.

What type or method of cleaning should be used? That depends upon the fabric or textile itself, and this—with the present-day combinations of dyes and yarns—is rather hard to know, for fabrics are not always what they seem. Hence, too much stress cannot be laid on the need for absolute certainty that the fabric will withstand a soap-and-water or "shampoo" treatment. Otherwise, use a soapless method. To remove any question of washability, treat a small inconspicuous place first. Let this dry thoroughly before cleaning the entire piece.

The first step in cleaning upholstery is to remove all cushions and then go over the entire piece, as well as the cushions, with the vacuum attachment designed for this purpose. If you prefer, an upholstery brush may be used. Its choice depends upon the nature of the textile. The soft brush designed for use on velvet or velour would not, of course, make any impression on tapestry or other strong, firm, coarse material. A pointed brush is recommended for use on tufted fabrics. Protect the framework or any portion of the article that does not require cleaning, with cloth or soft paper.

The Soapless Method: Many fine fabrics that would be ruined by soap and water treatment may be cleaned very successfully with ordinary dirt solvents—especially where grease spots occur. First, sponge or brush the soiled places with carbon tetrachloride. Follow the direction of the nap or pile and use straight strokes. When all soil seems to have been removed, wipe off at once with a lintless cloth or soft chamois. Repeat this operation if any deeply embedded soil was not removed by the first treatment.

Badly soiled spots may also be rubbed with chloroform which is allowed to soak in well. A piece of clean white blotting paper is then placed over the stain and a heated iron passed lightly over the blotting paper several times. This treatment absorbs the grease. Do not use the same blotting paper for any subsequent cleaning as it might produce a stain.

The Shampoo Method: To prepare the shampoo, dissolve one half cake of neutral white soap in one quart of boiling water; let cool to lukewarm. Mix a small amount of this jelly-like substance with cold water and beat until a thick suds is worked up.

Apply the soapy suds *only* to the fabric, using a soft brush. Use plenty of suds to avoid uneven cleaning and clean all the way across the article in a strip not more than eight inches wide. Then start a new strip, overlapping the first one a little. Allow as little moisture as possible to sink into the fabric. When the surface has been completely covered, wipe or scrape off as much as possible of the sudsy lather and take up the surplus suds with the vacuum cleaner. To rinse, wipe with clean cloths wrung out of warm water. If the colors are a little dull or faded, wipe the fabric with a sponge wrung nearly dry out of a weak salt water solution or a very weak ammonia solution. Do not use the furniture until it is thoroughly dry.

Always follow the direction of the nap when cleaning or wiping long pile fabrics. Upholstery that is very badly soiled may require two or more shampoo treatments. In this case, rinse by wiping off, as directed, before applying a second suds.

Plush Furniture: Plush coverings may be freshened by wiping off with a soft chamois wrung out of tepid water. Use a motion as when dusting. Equal parts of alcohol and ether, mixed, should be used on badly soiled or stained places.

Water-spotted Mohair: Wipe water-spotted mohair off all over with a cloth wrung out of cold water; then sponge with equal parts of ether and alcohol, mixed.

ANOTHER method is to cover the water spots with a cloth wrung fairly dry out of cold water. Let stand for an hour or two; remove the cloth and bring up the nap with a soft brush. Do not use the furniture until it is thoroughly dry.

Cleaning Tapestry: Tapestry wall hangings, pillow tops, and furniture coverings may be cleaned very successfully as follows: Mix 8 ounces ammonia, ½ ounce chloroform, and ½ ounce ether with 2 gallons hot water. This is usually done by stirring the mixture with a long stick and waiting until the fumes subside before adding the remaining ingredients. Otherwise, be sure to avert the face while mixing so as to avoid inhaling the fumes. Then add ½ teaspoonful alum, ½ teaspoonful salt and ½ teaspoonful baking soda. Then take 3 tablespoons of the mixture and a bar of naphtha soap and work up a good rich suds in warm water. As in cleaning other upholstery, apply only the lather to the tapestry. The suds evaporate rapidly and the original colors of the tapestry will be restored. The same procedure may be used for cleaning rugs. It will be found very successful.

Leather-covered Furniture: Leather-covered furniture should be kept always in a light, dry, perfectly-ventilated room. Never store this type furniture in a basement because of its susceptibility to mildew—the arch enemy of leather. Take special care of leather during a long damp rainy season or if the house be situated by lake or seashore where the air is filled with moisture.

At the very first manifestation of mildew, wash it off at once with soap and warm water or with a moist cloth; then dry the leather thoroughly. Only a very severe or long-standing case of mildew would actually weaken the fibres of the leather but the unsightly stains and musty odor are reason enough for eternal vigilance. Leather-bound books and accessories are also susceptible to mildew.

The Accent's on White

IN SMARTLY furnished homes this year, the accent is on white accessories, woodwork, walls, furniture, and even draperies, in some instances. White articles are only attractive as long as they are white and, of course, they will not "stay that way" unless given proper care and cleaning.

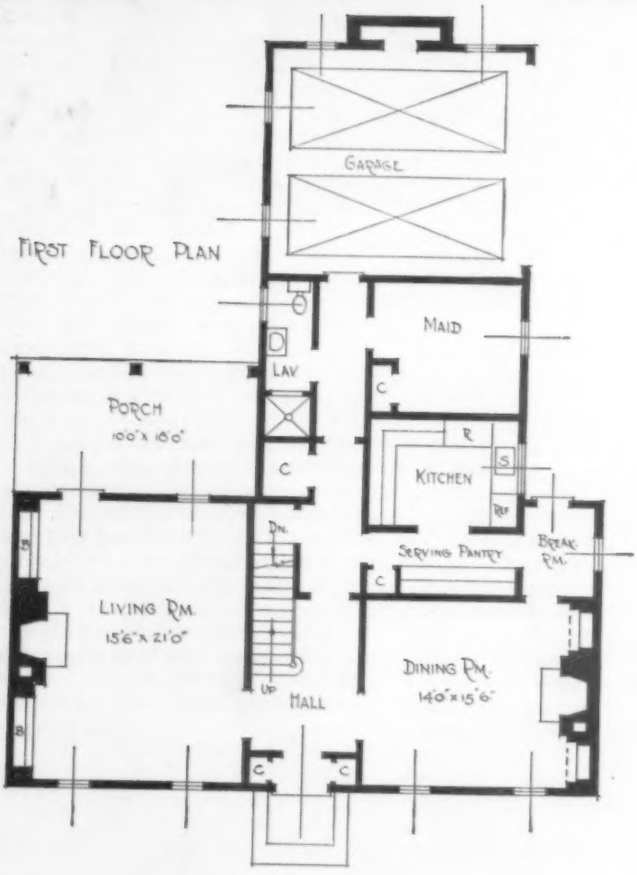
White enameled *wooden* furniture should not be washed with soap and water but cleaned with sifted whiting applied with a slightly damp cloth. Wipe off with a piece of old flannel wrung out of clear cold water. Polish with a piece of old silk. Where enamel has been fused on a *metal* base, this may be cleaned with warm water, soap, and a soft brush.

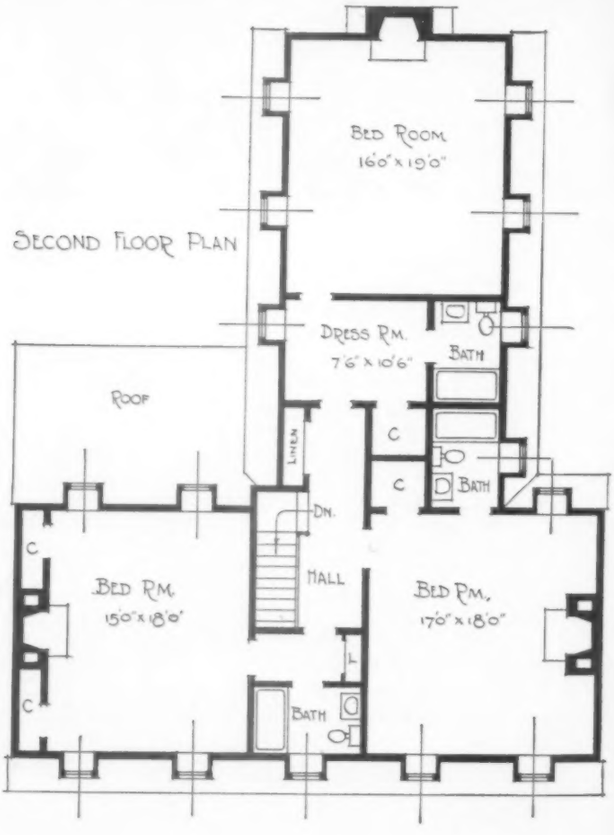
Professional cleaning is suggested for badly soiled white leather-covered furniture unless the articles are known to be washable.

White Accessories: Alabaster lamp bases, vases, book ends, statuary, cigarette boxes, ash trays, etc. may be cleaned by careful washing with good quality soap and warm water and the aid of a small brush, the bristles of which are not stiff enough to scratch the alabaster. This treatment will remove ordinary dirt and most stains. Rinse thoroughly in clear water. Let drain and dry on a clean towel. Petroleum spirit, alcohol, acetone, or benzol may be used on stubborn stains (in the order given). Do not use acids in cleaning alabaster. They act upon and tend to dissolve the alabaster. Small alabaster objects may be repaired with celluloid cement. Plaster of Paris is recommended for large heavy articles.

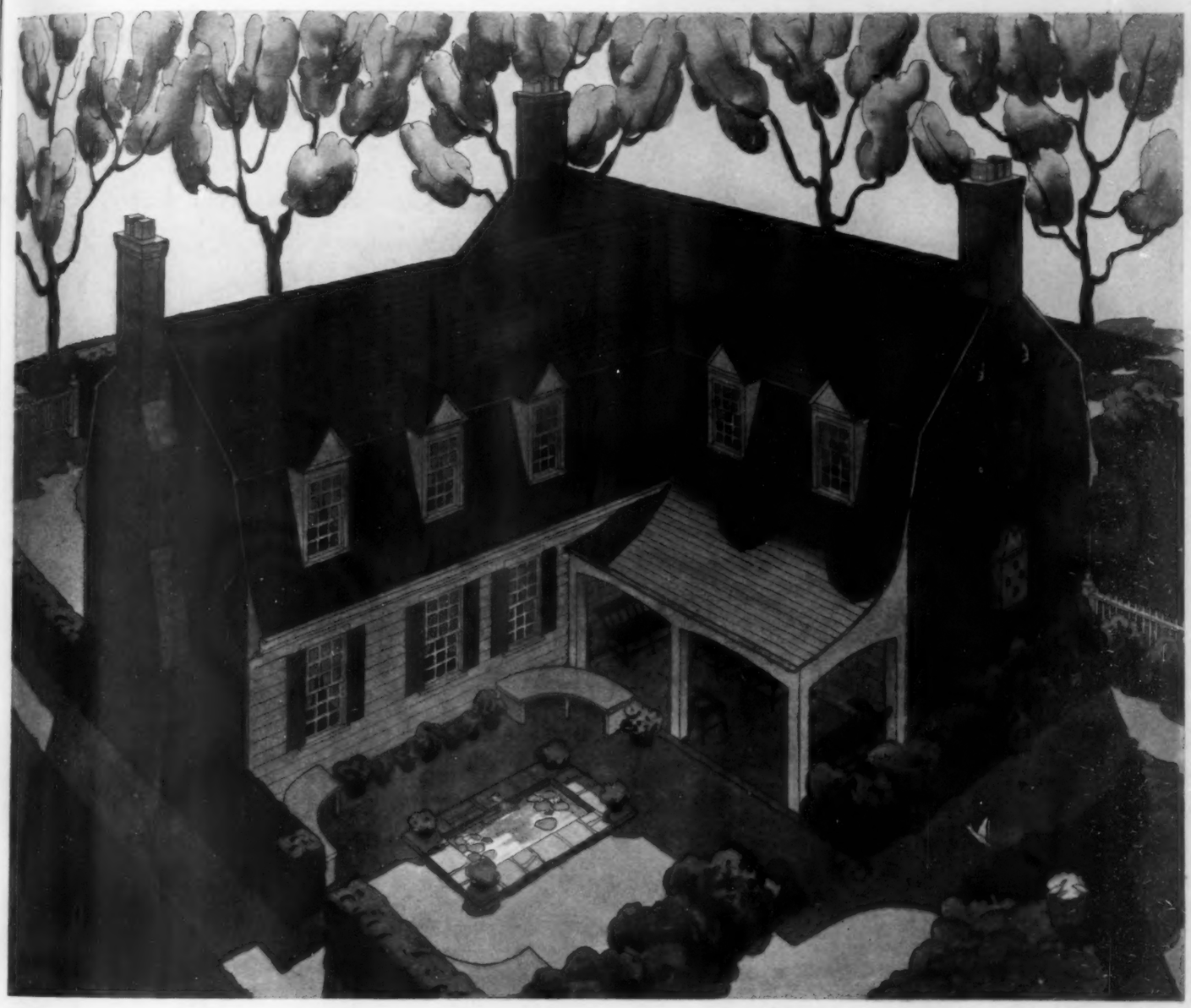
Marble should be cleaned with soft cloths and soft brushes. This helps preserve the original finish. Scour worn spots with whiting. Spread a paste made of benzine and powdered

[*Please turn to page 70*]


FIRST FLOOR PLAN
GARAGE
MAID
LAV
C
PORCH
10'0" x 16'0"
C
R
S
KITCHEN
REF
DN.
SERVING PANTRY
BREAK. RM.
C
LIVING RM.
15'6" x 21'0"
DINING RM.
14'0" x 15'6"
UP
HALL
B
C
C


SECOND FLOOR PLAN
BED ROOM
16'0" x 19'0"
DRESS RM.
7'6" x 10'6"
BATH
ROOF
LINEN
C
C
BATH
DN.
C
BED RM.
15'0" x 18'0"
HALL
BED RM.
17'0" x 18'0"
L
C
BATH

A seven-room house that looks and acts BIG!



Designed for American Home readers by Robert B. Carr

WHILE not so popular, perhaps, as the farmhouse or Cape Cod types of Colonial architecture, that commonly called Dutch Colonial has nevertheless an endearing charm for many of us. Most modern adaptations, however, go hideously wrong in their roof lines and, in this type of house, it is the roof line which makes or mars it. We asked Mr. Carr to design one for us—retaining its original charm, yet modifying the bedrooms to keep step with what we have learned of air and sunshine. Tampering is dangerous in most hands but was successfully solved by this architect.

We liked it at first sight, of course—but inspected it dubiously. It was too large—until we studied the plans and discovered it to be one of those deceptive little houses, posing to passers-by as rather imposing. Actually, not only are there only seven rooms, but the house is compact, and the L shape of it, more than realizes our ambition to take advantage of every bit of air and sunshine afforded by nature.

If you will study the plans, you will see that the living room has two-way ventilation, there is plenty of closet space on both floors, and a sheltered entrance from the garage. The third chimney at this end could, of course, be eliminated without greatly detracting in appearance. Too, if one needed only a one-car garage this wing could be foreshortened without ill effects, since the bedroom over the garage provides cross ventilation with only one window at each side, and the dressing room adjoining would take ample care of less bedroom space. Should you do this, this wing would make a perfect guest or youngster's apartment, being entirely self contained and easily closed off when not in actual use. Either of the front bedrooms would make spacious master

[*Please turn to page 91*]

Put your VALANCES to work for you

What is it your windows need: height, width, uniformity? Valances will do it! — HANNA TACHAU

FIG. 1 *F. M. Demarest*

How can a window be made to look taller? Vertical lines always tend to produce a feeling of height, and striped materials or those having an upright pattern emphasize this tendency. Narrow, inconspicuous cornices or valances should be placed well above the window trim, the side draperies hanging in long straight folds that reach to the floor. Mirror cornices that reflect light also give height to a room. They are quite the vogue in modern interiors, but modified by being enclosed in bamboo or other wooden frames they can be made to look appropriate and distinctive in any type of room.

But perhaps you need to bring down the height of a ceiling? Here, deep valances with stripes or the pattern running crosswise should be used, the hangings ending a little below the window sill. A fairly deep cornice touching the ceiling that runs all around the room, extending over the window trim, also makes a room look lower. It is generally made of plaster or wood painted the same color as the walls. When such a cornice has to be added to an already finished interior, it is rather expensive, so decorators find that a paper border which can be had for this purpose makes an excellent substitute and costs but little. Such a device does away with the need of an individual window cornice or valance that hides the rod or pole upon which curtains and hangings are fastened and, in thus tying together all the windows in a room, it helps to give them a closer relationship to the walls. This type of cornice is also much used in

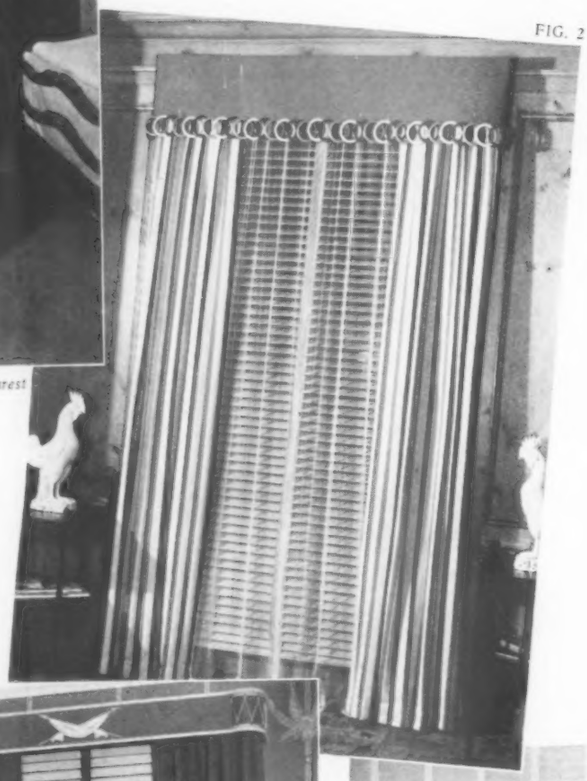


FIG. 2

Fig. 1. Curtains white sh net trimmed with blue ruffle chintz, valance of blue chin Wallpaper: blue motif on y low background. Chaise long chintz covered, blue ba ground, lilac pattern in gr and green leaves. Gray carp

Fig. 2. Valance of red damask edged with wood rings in gray, brown, crea and red rust used with red beige striped hangings. Co net curtains and Venetian bli

Fig. 3. Hangings of wine co ored pebble cloth with a gr cornice edged with a white gr cord, the central motif repr senting that of the wallpap The corners of the cornice red, laced in gray-white co

Fig. 4. Drapes or yellow han blocked linen with bamboo d sign printed in a lighter sha and edged with green. Cornic bamboo inset with mirro

Photographs courtesy of W. and J. Sloane

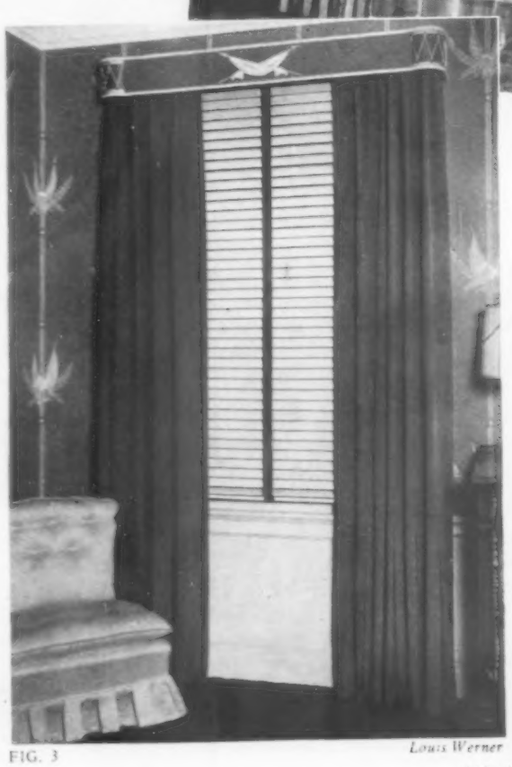


FIG. 3 *Louis Werner*

FIG. 4

modern interiors to great advantage to conceal indirect lighting.

And then there are windows that are tall and narrow—displeasing proportions if handled in the usual way. These can be improved by extending the cornice or valance well beyond the trim on either side of the window. The draperies should be drawn as far apart as possible allowing a wide expanse of window curtains to show, the draperies falling only a little below the window sill. Where there are a number of windows grouped closely together, only one valance or cornice need be used. This ties the group together making it into one interesting unit, instead of several unrelated ones. This applies to bay windows or those placed close together along a given wall.

Another thing. Do you want your hangings to act as a decorative detail or do you want them to be treated as part of the background? Generally speaking, when walls, furniture covering, and perhaps rugs are plain, hangings can be pronounced in color and pattern, and they become a distinctly decorative note in a room. Modern interiors, however, show wall surfaces unbroken in color and the hangings take on the same tone as the walls. But when rugs, upholstery, and wallpaper flaunt a pattern, then the draperies should recede and become a part of a neutral background, subdued and neutral in tone, displaying no insistent design.

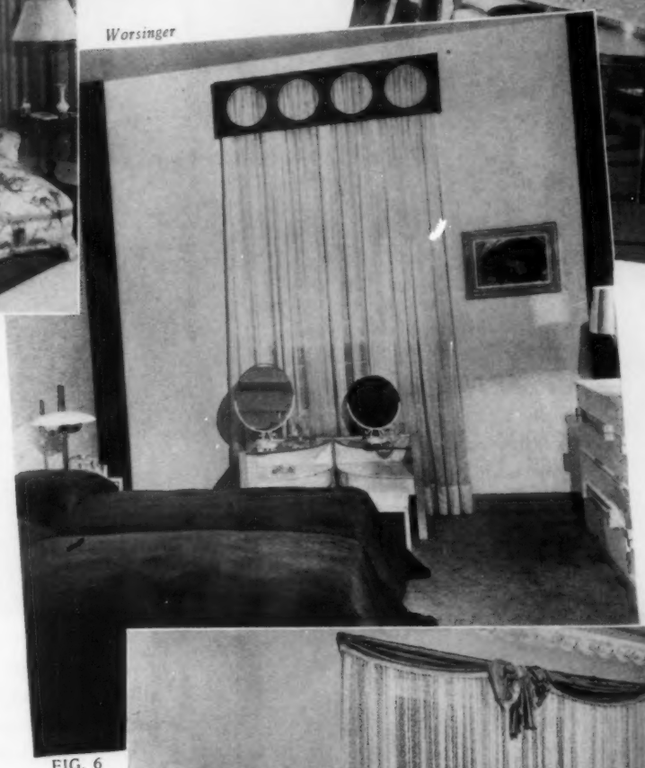
There is no set rule that can be advised and then followed where draperies are concerned, for individual problems require individual solution. Light, exposure and location have much to do with the final selection. However, the character of the room is a pretty good indication of the kind of materials and type of hangings to be used, and again the type of material determines the way the valance is to be treated.

Valances may be shaped, shirred, accordion pleated, and box pleated, depending upon the material from which they are fashioned. Heavy fabrics lend themselves to valances that are plain and shaped at their lower edge over a stiff foundation. The size of a pattern and whether it has an up and down design

[*Please turn to page 96*]

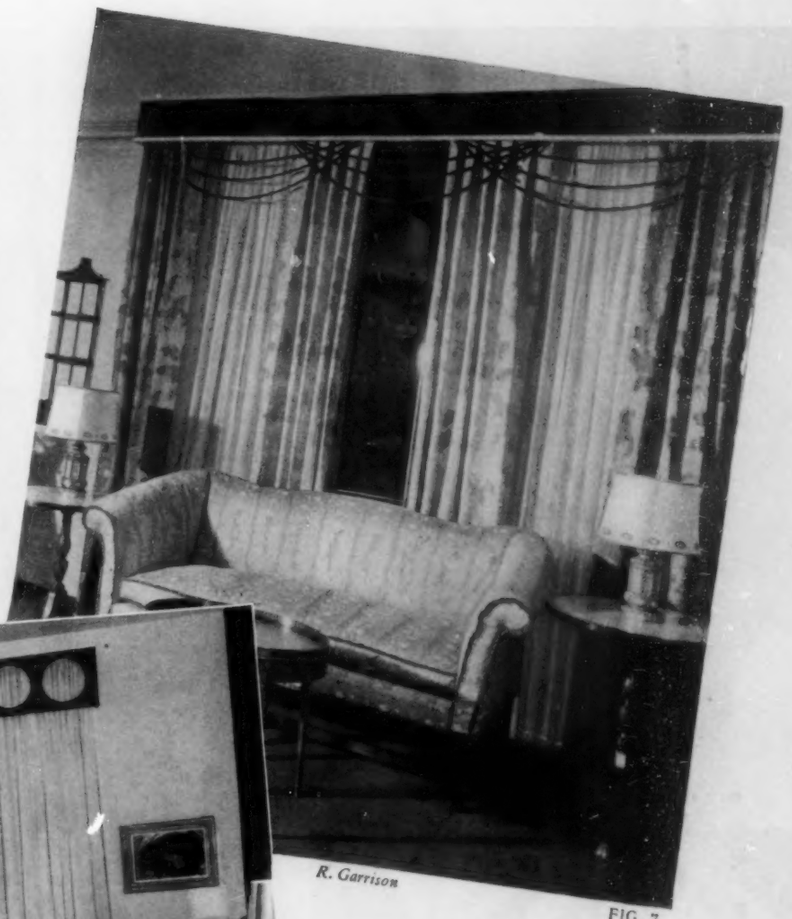
FIG. 5

Fig. 5. Filmy net window curtains whose simplicity requires only this short draped valance which ends in a short cascade on either side. W. & J. Sloane. Fig. 6. In keeping with the modern feeling of this bedroom is the wide valance with four circular openings. R. H. Macy



Worsinger

FIG. 6



R. Garrison

FIG. 7

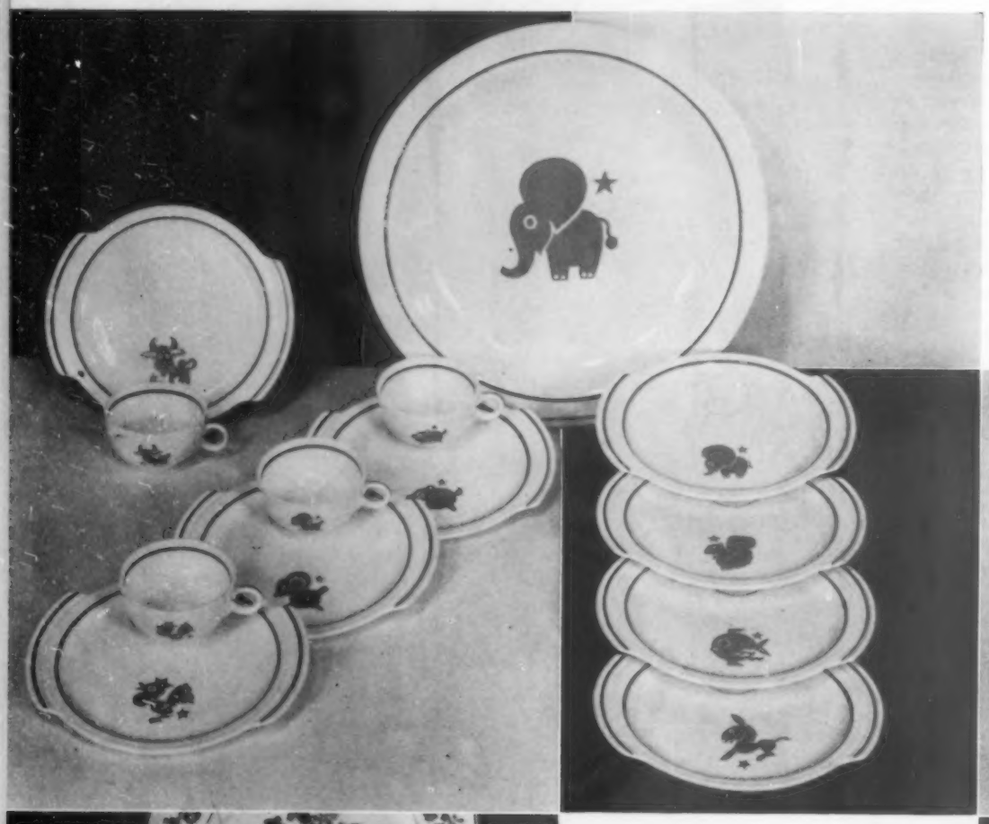
Fig. 7. A number of windows are tied together with one cornice, the severity of which is softened by graceful festoons of silk cord; straight drapes. W. & J. Sloane

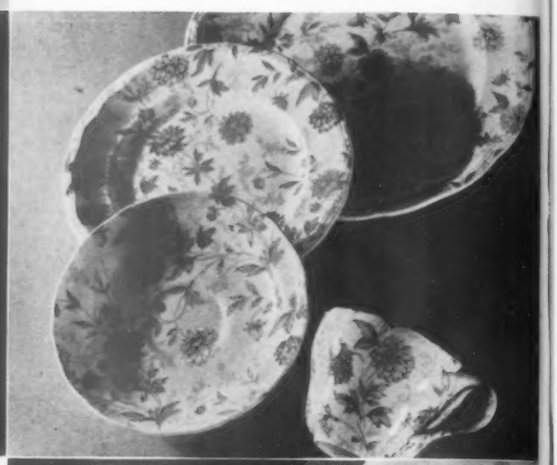
John Davis Adams

FIG. 8

Fig. 8. PROBLEM: A plain wall, furnishings without bright contrasts. Something is needed to give softness and unity. SOLUTION: Dainty sheer curtains and a feminine valance. Because of the recessed window, overdrapes were properly eliminated. Courtesy, Quaker Lace Co.

Elephants and posies on your SUMMER TABLES





Above: The next time you are having two tables of bridge, serve your refreshments on this amusing set, called The Animal Kingdom. Each one of the eight plates has a different animal in bright red on white. Coffee cups go right on the plates. Designed by Viktor Schreckengost for The American Limoges China Co.

Above: Flowers for springtime, and sweet old-fashioned ones, in the Sharon Winchester pattern of Onondaga's china shown at Ovington's. This comes in a complete service and is priced to fit even the slim budget

Right: colorful pottery has a very definite place on summer tables. This pattern is from Pacific Clay Products, Inc. Below: Modern service designed by Vincent Broomhall for the Edwin M. Knowles China Co.; simple in line

Top: There are always times when one wants all-over chintzy flowered china on the table. Interesting shapes and the always popular "Bachelor's Button" designed in natural flower colorings make the pattern at the top a fine choice. It comes from Wm. H. Plummer & Co.

Directly above: For more formal occasions, quite the perfect thing is this Bavarian china, with wide red bands, and a cream center gaily decorated with spring flowers. Shown in the illustration are a service plate, and cream soup and saucer. Justin Tharaud

Photographs by F. M. Demarest

Right: An exquisite Spode pattern, with gadroon edge and strong, colorful flower motifs traced on a shadowy background of mauve. It would be perfect in an 18th century dining room, on a fine mahogany table. From Copeland & Thompson, Inc.

F. M. Demarest

AN OUTDOOR LIVING ROOM in a city back yard

The business of transforming a city back yard into a garden spot takes a bit of doing but, to a lover of such things, the results are more than gratifying

HENRY MESSERSCHMIDT
WILLIAM MESSERSCHMIDT

How to wrest the maximum of beauty and comfort from the confined area of an ordinary city back yard. That was the problem that confronted us when we decided, that if you cannot go to Nature, you might, through imaginative planning and diligent enterprise, induce Nature to come to you.

To begin with, we were convinced that the limited spaces of a small plot are not conducive to informal treatment. An "old-fashioned garden" with a profusion of flowers grouped asymmetrically was out of the question, due to the obvious lack of planting room and sunshine. Our back yard had the advantage of being four feet deeper than the usual twenty by twenty space of the typical city lot. This additional size made possible the creation of a small pool, at present the home of half a hundred gold fish and which, happily, is the cause of lower temperatures during the sweltering summer months.

The business of designing and planning was greatly expedited by an inventory of the valuable material available in the old back yard; particularly the bluestone flagging and the red brick, every bit of which was used. The only additional expenditures incurred were for cement, sand, wood, and nails, lengths of pipe and reinforcing bars, and, of course, paint and turpentine.

The actual work was begun with the removal of the flagging, the curbing, and the center square of bricks. Then came the labor of excavating for the pool which in this case meant the removal of six cubic feet of clay and soil, one half of which was utilized for the foundation of the platform and the other half for grading. The business of digging completed, the installation of water pipes and drain was at this point imperative as these fixtures had to be carefully adjusted before pouring the cement bottom and placing the reinforcing bars.

After the initial set of the concrete floor, the two largest flags of bluestone were set in position and a grout poured into the interstices, making a thoroughly smooth and water-tight job. The entire bottom was then allowed to set for twenty-four hours. In this connection, it is important to note that the concrete surfaces were kept moist by placing well-soaked cement bags on top of them to insure an unbroken joint to the sides of the pool, the construction of which followed immediately. This work necessitated the making of a form, built of 2 x 4 inch studding placed on the pool bottom. Bluestone flagging, trimmed to size, was fastened against its sides, whereupon the wet bags were removed and cement poured in back of the vertical flagstones, level with their top edges.

The brick curbing around the basin was considered next and with intense interest the decorative brick wall at its head, featuring the bronze dolphin spout which was threaded to the brass pipe from which the pool receives its flow of water. The remaining bluestone was used in completing the platform in front of the pool and the left-over bricks were utilized for its supporting walls, as well as for the garden paths.

The particular feature of a small city garden, that more than any other gives it that sequestered feel of a room, is trelliswork. Carefully considered and harmoniously planned, it extends the physical boundaries of your home into the fresh air and sunshine, at the same time retaining the privacy of indoors. Trellis may be purchased in the garden departments of most large stores, but the handy

[*Please turn to page 118*]

MELLOW BEAUTY—that only wood can give

Frost, Jr. residence. A. deHart, architect for the restoration. Photo by R. Tebbs

JONAS PENDLEBURY

There is mellow beauty in wood paneled rooms that no other wall finish quite achieves, no matter how smart or dramatic. That many of the smallest budgets expand for at least one wall of wood is, perhaps, proof of our inherited love for that which our ancestors found good

Wood paneling for interior decoration in domestic work had long been in use in England before the dawn of Colonial architecture in America. The first settlers in the Colonies, the majority of whom were of English stock, brought with them the traditions of provincial England. It was but natural, then, that these pioneers, understanding the use and beauty of wood as an interior decorative feature, should incorporate this material in the houses in which they lived.

In looking over the examples which are to be seen today of our earliest interiors, particularly those in New England of the seventeenth century, it is quite evident that the woodwork is exceedingly simple in character. There is very little variety in design and a restricted use of mouldings and ornament. As a rule, the fireplace was the only motif that was decorated by simple, crude detail. Woodwork of this early period manifests a striking similarity, almost as though each example had been executed by the same joiner or carpenter.

Our earliest woodwork should hardly be described as paneling in the strict sense of the word. Wooden planks, or boarding, or sheathing in random widths of white pine was used. Usually the edge of each board was moulded. The boards were set vertically to serve for partitions; also placed as a lining against the outside wall, though there are examples of the use of such boarding applied horizontally. In general, the woodwork was used only in the principal living room, sometimes applied on four sides of the room but most frequently on the fireplace side only, the remaining walls being plastered. Still, the simple, crude design of this boarding fitted perfectly with the enormous plain fireplace, random-width plank flooring, hand-hewn beam ceiling, and simple furniture of the period.

It was characteristic of the woodwork of this early period that doors were of the batten type, often of two or three vertical boards

M. E. Hewitt

Idaho white pine knotty paneling was used in the living room of Mr. Cornelius Shields in New Rochelle, N. Y. Bradley Delehanty, architect; Elizabeth Peacock, decorator. Courtesy, Western Pine Association

moulded to match the wall boarding with cross members near the top and bottom of the door.

During the second half of the seventeenth century an entirely different design of woodwork was introduced. This consisted of wood panels, usually of the raised type, with moulded stiles and rails which may be correctly described as paneling. While different in character from the simple, crude boarding of the earlier work, it still possessed a bold simplicity of detail. The woodworker, again drawing on English work for precedent, created however, a feeling in the design that was distinctly American.

As the years passed, woodwork received more careful study. There was considerable refinement in detail, particularly at the fireplaces

Above: Living room paneled with knotty Southern pine and finished in its natural bright color. Left: a simple installation of the wooden wall. Courtesy, Arkansas Soft Pine Bureau. Below: Ponderosa pine knotty paneling in the residence of Dr. St. John at Greenwich, Conn.; James C. MacKenzie, architect. Western Pine Association

M. E. Hewitt

R. Tebbs

Van Anda

Antoinette Perrett photos

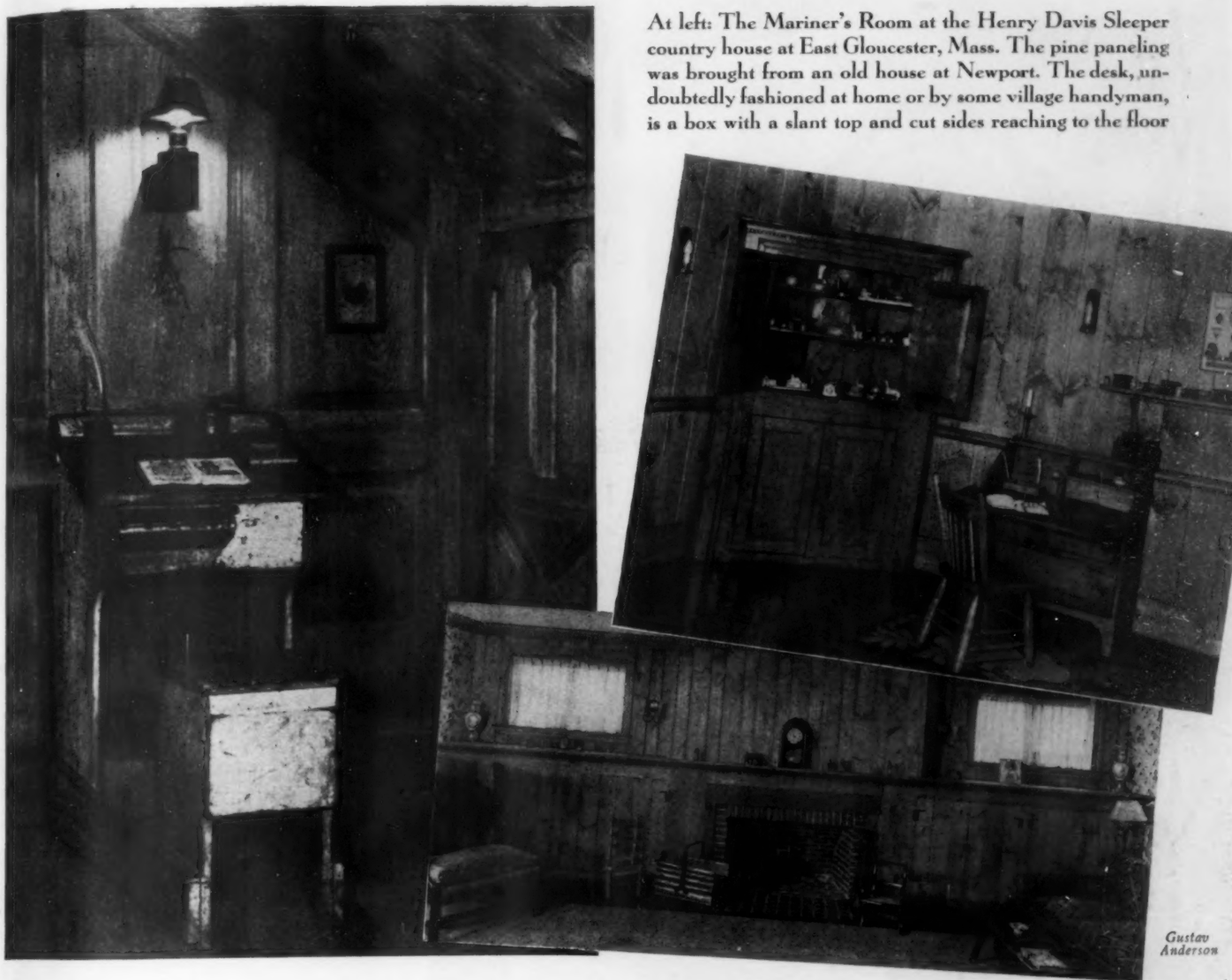
Left: Another view of the Frost dining room shows the built-in cupboard. Below: An attic room often owes its charm to the way it must tuck itself beneath roof lines and sidle up to a chimney regardless of right angles and conventional room plans. Here, a fireplace is very ingeniously fashioned with a cupboard behind the landscape painting, while the small panel to the right opens upon the wood supply

and mantels. Pilasters, cornices, delicate mouldings, and ornamentation were used with generous freedom. So that during the second half of the 18th century and the early years of the 19th century the paneling had attained a perfection of design and richness of detail that was the very antithesis of our earliest woodwork and to the architect, especially, has proved a manifold source of inspiration.

Recently there has been an increasing appreciation of the beauty of these old rooms of the eighteenth and nineteenth centuries and, in spite of the strong tendency toward the so-called "modern" house, rooms with paneling, reflecting the splendid craftsmanship still to be found in these fine old houses, are in popular favor.

Interior wood paneling and interior wood sheathing is essentially a decorative lining and not structural. Where applied on masonry construc-

Above: This old New England cupboard in Mrs. Leslie Buswell's bedroom at Gloucester, Mass., is a part of the general paneling of the walls. The phrase "corner cupboard" is heard everywhere, but before 1730 a cupboard was as likely to be designed for a side wall as for a corner. Such cupboards were made to fill the entire space from floor to ceiling. In this cupboard, note, too, the height of the closet, with narrow doors charmingly furnished with HL hinges. The scrolling of the end boards is unusually neat and graceful while the scrolled board on the cornice has quite a sweep and a flare all its own. Right: Attic bedroom in the country house of Henry Davis Sleeper, East Gloucester, Mass.



At left: The Mariner's Room at the Henry Davis Sleeper country house at East Gloucester, Mass. The pine paneling was brought from an old house at Newport. The desk, undoubtedly fashioned at home or by some village handyman, is a box with a slant top and cut sides reaching to the floor

Gustav Anderson

Top right: Pine paneling is a perfect background for the antique writing desk in this room. Courtesy, "The Writing Desk of Eaton." Of Ponderosa pine is the paneling in the center living room. Reinard M. Bischoff, arch't. Western Pine Association

tion, wood grounds or studs are secured to the masonry for nailing. In wood frame construction grounds may or may not be used, depending on whether or not back plastering is applied. Back plastering, two-coat work, is recommended behind paneling or sheathing especially where applied on exterior walls. Back plaster lessens moisture penetration. Sometimes building paper or dampproof flexible insulation is used in place of the back plaster.

Where vertical sheathing is set against interior stud partitions, intermediate horizontal studs are placed at regular intervals between the vertical studs for nailing. Horizontal sheathing may be nailed directly to the vertical studding. Back plaster may be omitted, but building paper or dampproof flexible insulation is recommended.

There are a great variety of woods, easy to obtain and economical in cost, from which we may make a selection for the paneled room. The woods most generally used are white pine, knotty pine, poplar, sometimes called white

Gustav Anderson

A happy combination of wallpaper and Idaho white pine in an East Orange, N. J., home. William A. Pareis, architect. Courtesy, Western Pine Association

In the home of Mr. and Mrs. Worthington Scranton, Scranton, Pa., the typical Early American paneling has a painted finish. Wyeth & King, architects; Grace Hymans Hutchins, decorator (at left). Above: Photo courtesy Arkansas Soft Pine Bureau

Photos by R. Tebbs

Antique Pine in the dining room of Dr. Alice Gregory, Millbrook, N. Y. Wyeth & King were the architects

wood, cypress, chestnut, and oak—both white and red. Then, to a lesser extent, butternut, walnut, cherry, redwood, white cedar, and others are used.

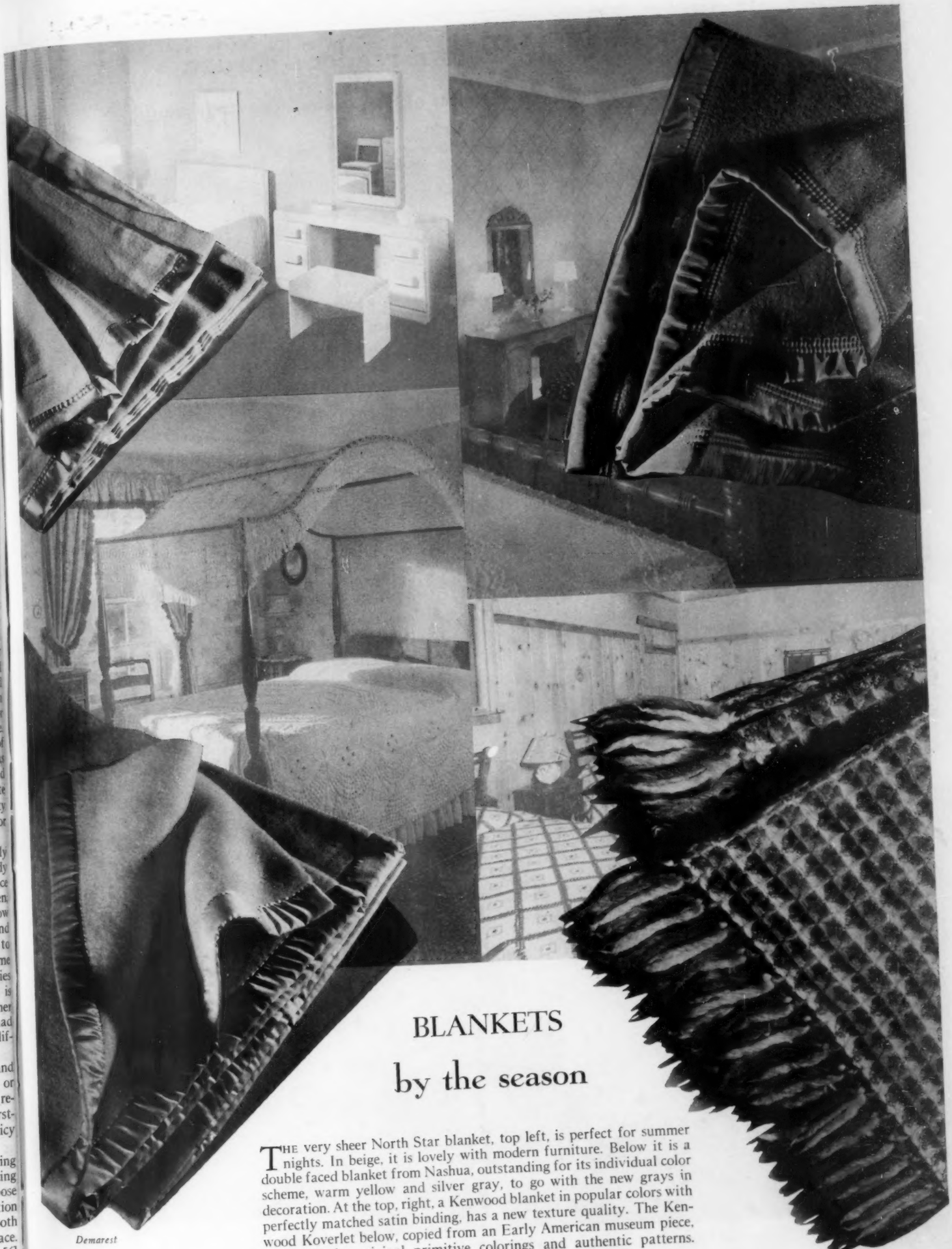
First quality, well-seasoned white pine, where obtainable, is an excellent material for paneling. Especially where finely cut profiles and delicate mouldings are desired. Poplar is a splendid substitute for white pine, and is more readily procurable in the eastern states. These woods are ideal for a painted or enameled finish. Knotty pine is a great favorite for both paneling and sheathing. It is, of course, a most excellent wood for staining or varnishing or natural finish. Cypress and chestnut are other woods in popular demand for sheathing. They are durable and have a beautiful grain, and when finished natural or in stain present a very desirable appearance.

We all know that oak is one of the finest of woods for paneling. Ever since woodwork was first used oak and paneling have maintained an inseparable relationship. It seems quite unnecessary to mention the unexcelled beauty and texture obtained by the use of natural or stained quarter-sawed white oak.

The finishing of the woodwork of our early interiors did not receive the amount of study that is given to present-day work. Evidence points to woodwork being left natural, then later, paint was greatly in favor. But now it is different. Widespread interest and technical research have made it possible to procure a variety of beautiful finishes. Some idea of the broad scope of finishing that lies within reach of the expert wood finisher is apparent when one realizes that a wood finisher who has done work for me told me he had finished woodwork in no less than fifty different methods.

It was mentioned above that white pine and poplar were ideal woods for painting or enameling, but an important point to remember when painting any wood is that first-class materials should be used. It is poor policy to save money on inferior paint.

New woodwork should receive a priming coat on the back before erection. Priming paint is simply thin white paint. Its purpose is to lessen moisture penetration. After erection the wood should be perfectly dry and smooth before receiving a priming coat on the face.

[*Please turn to page 56*]

BLANKETS
by the season

THE very sheer North Star blanket, top left, is perfect for summer nights. In beige, it is lovely with modern furniture. Below it is a double faced blanket from Nashua, outstanding for its individual color scheme, warm yellow and silver gray, to go with the new grays in decoration. At the top, right, a Kenwood blanket in popular colors with perfectly matched satin binding, has a new texture quality. The Kenwood Koverlet below, copied from an Early American museum piece, comes in the original primitive colorings and authentic patterns.

Demarest

SPRINGTIME in a reader's garden

Flowering Dogwood, state flower of Virginia, does itself proud

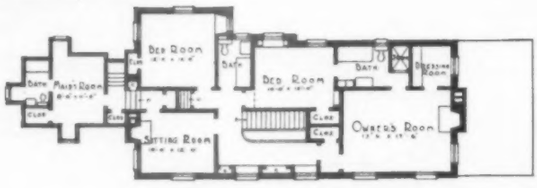
THE triumphant note of spring that is sounded by our native Flowering Dogwood is not surpassed, even if equalled, by any other tree of our own or any other country. The thoughtful home builder clears out competing wild growth to let the Dogwood spread its glorious peons. It thrives wherever the soil is not alkaline over the larger part of our land except in extremely cold regions. Situated on a hill, the home of Mrs. Small makes an advantageous point to view the Dogwood and from such an elevated point it appears as a perfect sea of billowy white in its pristine freshness.

The spring song is well sung in the garden of Mrs. Sydney F. Small of Roanoke, Virginia, by the harmonious blending of colorful Tulips and Flowering Dogwood

H. Bagby

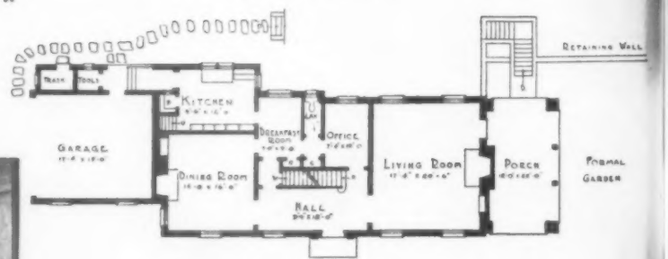
GEORGIAN in Richmond, Va.

Home of Mr. and Mrs. Rutherford H. Spessard

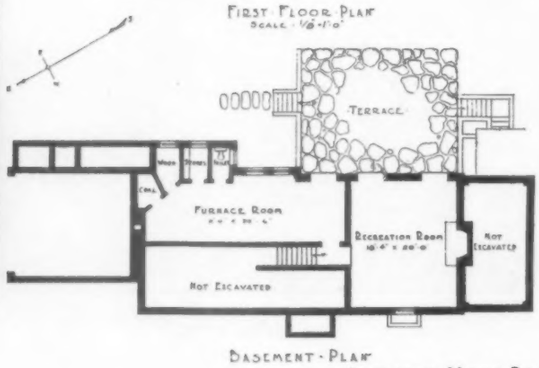


SECOND FLOOR PLAN

C. W. Huff, Jr.
Architect



FIRST FLOOR PLAN
SCALE - 1/8"=1'-0"



BASEMENT PLAN

For complete description see page 97.

Pictures through your windows

SYLVIA COMFORT STARR

THERE was once a house whose location and plan were dictated by a banana peel. It was built on a cliff over a little rushing river and arranged expressly so that its master might sit with his back to the window at breakfast and flip his banana peel over his shoulder into the waiting river below. I've seen this house—it belonged years ago to a cherished if somewhat eccentric uncle.

Most of us plan for exposure when we build. If we have mountains or a lake near by, we arrange to have a view of them, but too many of us who manage to acquire property blessed with fine old trees never think to make a feature of them in connection with the interior planning of our homes. Still more of us do not appreciate how much can be added to our indoor pleasure by deliberately creating some focal point of interest in line with our windows, not necessarily a garden beneath the dining room, lovely as that is, but something to make a permanent picture, winter and summer, as though the window were a frame designed to set off the best of one's surroundings.

Sketches by Joseph B. Wertz

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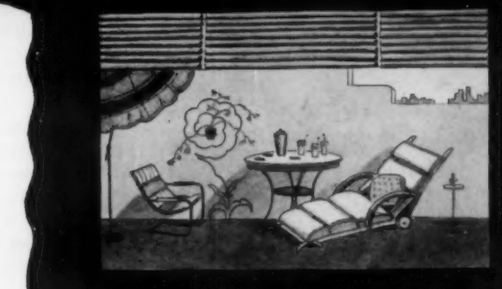

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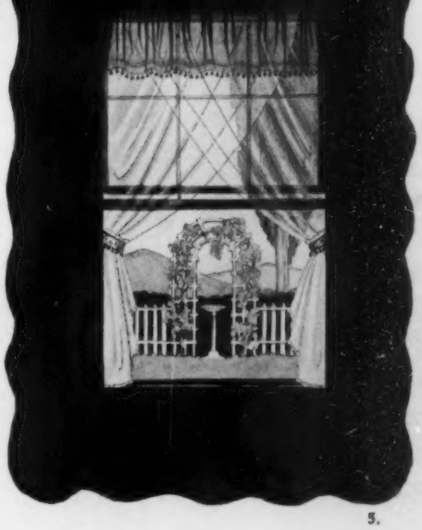


5.

A little path leading to a splendid old tree, with a comfortable seat measuring its girth, invites the attention to follow and linger pleasantly (1.). But unless there is every evidence that the seat will really be used, don't have one, nothing radiates stilted discomfort so surely as the misplaced white elephant of a garden seat which nobody ever cares to sit on.

If there is a wall cutting off the line of vision, try opening it with a well-designed gate which has a way of emphasizing the joys of privacy while hinting of adventure just beyond and endearing itself to your eye continually with the nicety of its craftsmanship (2.).

But if the wall be a part of a building, say a patio or a wing of the house, something delightful can often be contrived with a small wall fountain, sundial, or sculptured niche (3.). In the case of the more limited possibilities on a pent house roof, wrought iron trees, realistic or modernistic for holding potted things, a bit of garden statuary, and smart metal furniture can be made into a grouping worthy of remark through town house windows (4.).

Perhaps the house is a white colonial with a little white picket fence—nothing special between the house and the fence, and nothing much beyond—then the right sort of lattice can work wonders, and a simple, well-proportioned bird bath provides lively amusement for eyes which beforehand strayed unseeingly out this particular window (5.).

A water garden, like any sort of garden needs some permanent architectural feature to sustain ones interest in winter. In summer nothing is lovelier than an outlook of flowers or verdant stream; in winter that same outlook can by contrast be the most doleful of visions unless the gaiety of June has a stable foundation of well-balanced evergreen planting, interestingly arranged walks, a piece of sculpture or, in the case of a stream, an amusing little bridge over which the hearth bound eye may wander in winter reverie and pleasant day dreams.

Seeds: UNDERMINING: Fruit Trees

From desolation to delight. A great transformation on a forty-foot plot—clearing, grading, planting, to the final triumph of a garden of lush growth and lavish bloom. The garden of Mrs. Helen Cahusac, Schenectady, New York

Plant Meadowsweet in the large, spacious hardy border, because they give height and illuminating frothy looking flowers in June and July. The leaves are large. They spread easily in a fairly moist soil. Queen of the Prairie, pictured here, is pink and you will meet it under a variety of names, such as, Filipendula rubra or lobata, Spiraea lobata or palmata, or Ulmaria rubra. And that is sufficient labeling for any plant. The true Spiraeas are shrubs

Costain

MAYTIME in the garden is a gay time indeed. The rigors of winter are forgotten and the vigorous growth of spring awakening is still with us. The flowering shrubs are masses of bloom, color, growth, and gayety everywhere! The gala brilliancy of the garden beckons on and stimulates vigorous activity in the garden. But, beware, wherever you are, to avoid the pitfall of too much haste, too soon. Follow Nature's lead, but don't antedate her outdoor moods. In a large part of the country, where indeed most gardening is joyously done, frost danger lurks often until quite late in the month. Don't take careless chances with tender plants, unless you have a surplus to spare.

temper enthusiasm with reason

There are two totally distinct horns of dilemma for the new gardener. On the one hand, the tendency to put a few small isolated plants in great distances apart—no companionship, no mutual shelter, no mass picture. On the other hand, especially if you are raising the plants from seed, the tendency may be to over-plant. "Plant thick, thin quick" is a good rule for the gardener who senses the well-being of his plants and who rigorously thins out as the plants grow. A good rule is never to let the plants more than just touch each other. As soon as contact is established, remove every alternate individual to give space for the remainder. The tendency to over-plant is particularly likely to catch the unwary in the spring rush. Pot-grown perennials should be spaced about a foot apart and field grown plants about eighteen inches. Annuals sown directly in the open ground should be thinned to provide sufficient space for their development. It is much better to select a few choice kinds, adapted to conditions of the garden, repeating the kinds occasionally, if necessary, and an excellent display will be enjoyed. If bare spots appear, work in summer-flowering bulb plants, such as the Gladiolus, Jacobean Lily, Fairy Lily, Tuberose, Peruvian Daffodil, Ranunculus, Summer Hyacinth, Hardy Lilies (such as auratum, davuricum, henryi, regal, tigrinum, umbellatum, and elegans).

seeds to be sown

According to where you live and the soil conditions, if you have not facilities for raising plants in frames, or wish to have the joy of growing your own where they are to flourish, remember to sow seeds of hardier kinds: Lupin, Candytuft, Calendula, Nasturtium, Poppy and all suchlike popular favorites, as soon as the earth can be handled comfortably, when it is dried out sufficiently not to cake or puddle if a handful is dug up and squeezed. When the winter chill has really left the ground and the good earth begins to warm up, seeds of the tender plants, Nicotiana, Petunia, and suchlike, may be sown with safety. Also, there will be some volunteer plants of some of these things starting up from seeds that have been favorably carried over in the open ground. Such seedlings will transplant splendidly and give you a vigorous start. This is the best way to handle Annual Larkspur and many other hardy annuals and they will even do better if they can be permitted to grow into flower just where they started themselves—and not disturbed.

spring on the lawn

No, this has nothing to do with water but merely with getting control of the green sward in the earliest days of spring. You can save yourself a lot of worry in the heat of summer by getting things right in the spring. The secret of success in spring lawn making is to get the work done early, otherwise the young grass will not be strong enough to enter the hot, dry days of early summer. In spots where seed seems not to start well, it is well to use sod. Simply remove the soil on the spot to a depth to accommodate the sod, tamp it down, and water. It will never stop growing. Seed may be sown over the whole lawn area, after raking out the dead grass and loosening the underlying base. Unnoticeable bare spots will thicken up with new grass. An application of commercial plant food with an analysis of 4-12-4 at the rate of four pounds to 100 square feet will give a good start to the lawn. A high class lawn requires constant attention.

mining and undermining

Hardly a gardener today but who is fully conscious of the necessity of restoring to the soil the organic refuse matter that means so much in physical conditioning the soil. Whether it be wood's earth, leaf mould, peat moss, old stable manure, they are broadly speaking, means of just one end—that of opening up a heavy soil, making it more porous, or tightening up a loose soil and making it more retentive of moisture. These humic materials offer so little resistance to the root growth that plants can spread out vigorously and take in all the foods that the soil contains. You can almost measure the difference between a good gardener and a bad gardener by the care used in conditioning the soil, especially, where small tender plants are to be established. The good gardener has learned this by experience. The soil is not necessarily of itself a mine of wealth for the plant. It is a base that the gardener must use. In addition, this organic debris holds in solution the nutrients that are supplied in the way of the prepared plant foods. No means to hold foods, in abeyance against the demand of the plant. There is no way to get the full value of the

feeding. Put the blame where it belongs. Get the spongy humic matter into the soil by every possible means. In fact, it is better to make a little plant food go a long way efficiently by this method.

planting tender waterlilies

Don't be in a hurry to plant the tender day or night blooming Waterlilies. Wait until the weather is warm and settled, which is the latter part of May or first week in June. You may clean out the pool, get the containers ready, fill them with rich soil, preferably using a layer of partially decayed cow manure in the bottom of the box and compost on top; turn in the water and allow it to fill up to the top, or slightly below the top, and when settled weather arrives, plant the Lilies one to each box. Never use a plant that is doublenose, otherwise there will be an abundance of leaves but few flowers. Buy 4½- to 5-inch stock, for smaller stock takes too long to become established.

planting for the fall

The rule, if there is a rule, for transplanting hardy plants of all kinds is quite flexible, but certain kinds do much better when planted in springtime. These are the later-flowering perennials, such as the Hardy Chrysanthemum. Take the young growths that are found around the outer rim of a clump and place them about nine inches apart in good, well enriched soil; do not plant them in the same spot because it is certainly worn out. Plant the early flowering kinds, otherwise they may be cut down by fall frost. Pinch out the tips of the stems about three times during the summer, but not later than around August 10th; pinching causes branching, compact growth, giving abundant buds. Disbudding by removing all but one bud to each flower stalk will give larger bloom. These plants delight in a rich soil; water every ten days with liquid manure or commercial plant food. While we are speaking emphatically of the Hardy Chrysanthemums, remember all the other late flowering perennials like Perennial Sunflowers, Helenium, and suchlike. Take every possible advantage of the activity of spring growth. Another plant to divide now and get more abundant summer bloom is Perennial Phlox.

looking to the rose

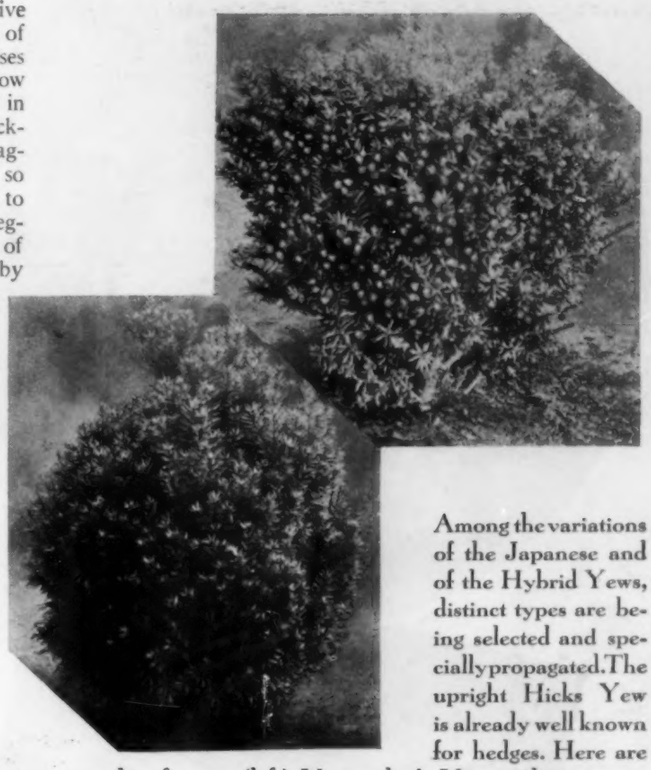
The price of good Roses is eternal vigilance throughout the growing season, but particularly is a good start three parts of the battle. In addition to providing food in the soil for the roots, remember also, that plants, and Roses in particular, live also by and through their leaves. Some of the more modern of our Hybrid Roses which trace an ancestry into the Yellow Briar have a tendency to "go to sleep" in the summer and drop their foliage. Blackspot, mildew, and other accidents may aggravate too, but the gardener is not so entirely helpless as he may be inclined to think. Dusting or spraying the leaves regularly, just before a rain, with one of the special preparations worked out by rosarians will insure healthy leaves throughout the season and that means vigorous bloom, to say nothing of putting the plant into better condition for fall. There are available prepared dusts or liquid sprays; and speaking of liquid sprays, if you happen to live in the corn borer belt and would grow Dahlias, too, remember that a little arsenate of lead deposited in the form of a spray in the axil of each leaf will give a great deal of protection—but you must get there first, or rather, the poison must be there.

firming the soil

"Countless millions of plants are lost every year by want of the simple operation of firming the soil after planting," thus wrote Peter Henderson in 1881, thus also we caution you in 1936. It is as true today as it was then for an endless number of plants are simply thrust into the ground and nature allowed to care for them. This applies especially to seedlings or those not potted. However, pot plants frequently have the ball of earth so hard as to prevent the roots from starting immediately. In these cases gently crush the soil until it is loose in the hand and plant, followed by water, and growth will be induced. The soil around newly planted shrubs should be firmed with the feet, leaving a depression for holding water.

the bloom for the fruits

Or, even though you don't want fruits, but are satisfied with the blooms, which of necessity must often be the case when fruit trees are isolated; protective spraying will pay for itself. Fruit trees seem to be particularly choice residential quarters for a multitude of insects that attack other things. Therefore, take out insurance by spraying; 1, as the buds swell; 2, when the blossoms show pink; 3, when the last of the petals are falling. Use lime-sulphur, one to forty; lead arsenate one to twenty; and nicotine (Black Leaf 40) one pint to one hundred gallons of water. These remedies for scale, coddling moth, and aphis, effectively; and will also help to control the tent caterpillar.



Among the variations of the Japanese and of the Hybrid Yews, distinct types are being selected and specially propagated. The upright Hicks Yew is already well known for hedges. Here are two dwarf types (left) Vermeulen's Yew, a dense, compact, moderately upright growth, and a brighter green than ordinary; (right) a hybrid media form distinguished as Kelsey's that is being selected for its fruiting character

At Portland, Oregon, in the garden of Mr. and Mrs. H. A. Hampton, nature's moods are caught and sustained

NEW and HANDY

POTTERY coffee or chocolate set in green, orange, yellow or blue. Mugs have detachable handles, jug curved handle with finger ridges to insure good grip. Tiny lid on spout keeps beverages hot. Horace C. Gray. . . . Trayette—an electric platter for keeping foods hot at table. Triple chrome finish, bakelite handles and ten-foot cord. Ovington's and Lewis and Conger. . . . Directly above, new Pyrex saucepan for top of stove use, in direct contact with flame. By removing handle, dish can also be used for baking, food storage, or table service. Any department store. . . . Beside it, Wiss kitchen shears. Serated cutting edges prevent slipping when cutting foods. Crimped edges above handle to remove screw caps and to crack nuts.

Above: Bates Rubber Sponge window cleaner and upholstery or clothing brush. Rubber sponge sucks up dirt and dust instead of scattering it. Easily cleaned. Macy's, Gimbel's

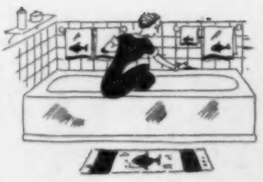
Kwik-Bake portable electric oven in enamel or chrome finish. Grand for summer use—both at home and camp. Griswold Mfg. Co. Metco food grater for dry foods. Tiny grating prongs made to prevent catching fingers. Grater placed near enough to back to take every little piece—and evenly. Removable rubber ring at base prevents slipping on table. In several gay colors. Macy's, Gimbel's. . . . Five-piece kitchen set includes grease jar, in sizes that do not need continuous refilling. Ridges near bottom supply non-slip grip. In four popular kitchen colors. Labels moulded in pottery. Horace C. Gray.

Photographs by F. M. Demarest

To help you HOUSE keep

LISSA NORCROSS and EMILY HERZOG

You can read in the sunlight, while spring showers patter outdoors, if your electric light socket boasts a new ultra violet ray bulb-without-a-glare. For the latest sunlamp is nothing but a bulb. Denuded of its steel armor, its transformer and its brightness necessitating sun goggles, you can work and play under it all day without fear of sunburn. And there is no bulky equipment to hide in the closet when you turn out the light.



To BRIDGE the gap between your bathtub and wall, so you won't splash water behind the tub, there is a new rubber putty that never hardens. It sticks to both surfaces ad infinitum. You know how bathtubs settle and pull away from their moorings? Well, this putty just stretches and hangs on for dear life—keeping walls and floors dry and free from rot and mold. A quart of it costs under a dollar.

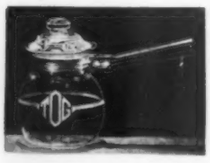
"You'll sing at your work" is a time-worn phrase, but how cheery is a tea kettle that whistles when it is on duty. This new, attractive whistling teakettle, designed by Lurelle Guild, is of bright aluminum with lustrous black heat-resisting Bakelite molded handle and whistling fitment. There is no lid to bother with as kettle is easily filled through wide-mouthed spout.

A new field of usefulness for the good old food grater has been opened up by the introduction of a brand new grating attachment. By removing chopping attachments and simply slipping this grating attachment into place all these different jobs can be accomplished: grating raw and boiled potatoes, bread, nuts, cheese, fruit, chocolate, vegetables, spices and coffee, and many other foods.

The products and appliances referred to here may be found in the large housefurnishing stores in your nearest city

Folded up, the newest and smallest kitchen in existence looks like a baby piano. It is actually a two-burner stove, with oven commodious enough for a six pound leg of lamb, a mechanical refrigerator, a stainless metal sink and 750 square inches of work space, five storage shelves, a breadboard, two pots-and-pans racks, three electric outlets, and even a collapsible table—all in one piece of furniture! Perfect for the one-room apartment or summer bungalow, the hide-away kitchen just backs against a wall and plugs into the plumbing system, as a radio joins the electric power. This magical kitchen comes in a variety of colors.

Spring-scenting is a popular part of spring-cleaning these days, what with new, pungent paints and lacquers for the inside of bureau drawers and closets. A fragrant treatment for lingerie drawers comes in heliotrope, gardenia, white lilac, sandal, pine, and cedar. You just brush on the creamy stuff and it scents everything in the drawer for a year. There's also a cedar paint for closets which intrigues human nostrils and is death on moths. It has a cheerful reddish color and can be refreshed by an application of cedar oil in the autumn. The lacquer becomes more fragrant, too, if you go over it with a warm, damp cloth now and then.



Be smart! Use the individual monogrammed coffee servers next time you entertain (and forever after). Made of Pyrex glassware, with heat resisting Bakelite handle, clamped to the neck by a chromium band. Moulded spout in the top facilitates pouring. The band around the middle, broken by the monogram is hand engraved.

So many of our lighting fixtures are poorly placed and frequently do not provide adequate lighting. "Hang-A-Lite" wall portables can be placed anywhere in the room where additional light is desired. They offer, too, the advantage of always being out of the way, permitting unobstructed use of table, desk, sewing machine, etc. Grand for summer homes.

Whisk! and the tops of the Venetian blinds are clean. No, you needn't be a giant. It's as easy as that, with a three-fingered goats' hair brush mounted on a maple handle as long as a window pole. If you have been longing for the diffused light that filters between the slats of the most popular window coverings of the moment, don't let your housewifely fears of dust deter you. With this brush, you can gently clean three slats at a time, easily reaching those nearest the ceiling. All for a modest $1.25.

If you have one of those high-ceilinged rooms that cry out for stately decoration, how about bas reliefs in plaster—without plaster-work? A formal pattern of design around your central lighting fixtures, or a curving sculptured ship above the fireplace can materialize without the nuisance and expense of actual plastering and sculpture. Designs all ready to be applied, made of plastic pulp whose essence, unbelievably, is rags, can be put on your ceiling or plaster walls by any paperhanger.

This brand new gadget will be a great help for both mother and child, as well as a grand inducement for the youngster to get the soap and water to that well-known spot "behind the ears." The unit fits onto the tub in one piece, and can be easily tucked away between washings. The duck decoration comes in several colors to match the colors of your bathroom.

The old reliable cast iron skillet is blossoming forth in a brand new luster which blends in beautifully with the bright metals now in use in modern kitchens. It requires no "seasoning," has no coating to peel or wear off, and retains its luster through long and continued service. A twenty-year guarantee against warping, cracking, or other effects of heat in normal household service comes with it!

Good maids are trained—NOT BORN!

Contrary to the general belief, good maids are taught and not born. True, there are some paragons who border on genius but, by and large, a good maid is the handiwork of an efficient mistress

MIRIAM SUNDERLAND

IT IS often more satisfactory to hire a girl who has the essential qualities of honesty, neatness, and intelligence and no previous training than one who has the rather set ideas that are apt to go with "experience." The woods are full of potentially perfect maids. All you need do is select one and cultivate her. If you do your part thoroughly and well, in a short time you will find yourself blessed with that great treasure, a perfect maid.

The first thing to do is check up on yourself. Have you an efficient system for running your house? Have you a clear idea of just what you want your maid to accomplish and approximately how and when? Have you a definite weekly housekeeping schedule and an established order for performing household tasks? Have you a place for everything and do you make a practice of seeing that everything is kept in its place? Have you certain hours for meals and do you keep to them except on rare occasions? Does everyone in the house coöperate to see that things run smoothly and with the minimum amount of bother and confusion? If you want your maid to be efficient, you must set these standards and adhere strictly to them. If your maid knows just what she is to do, when she is to do it, and how she is to do it, she is bound to do a better job.

After you have determined just how your house is to run, you will find that a written schedule is a great help. You might make this in chart form, mount it on cardboard, and put it up in the kitchen. It will have a good psychological effect if you make it show somewhat of a division of labor by listing the things you do as well as the things the maid does. It is also smart to show time off on this chart. It cannot, of course, specify an exact hour for the performance of each duty but it can easily show morning and afternoon tasks and the order in which they are to be done. The weekly duties would likely be somewhat as follows: Monday, wash; Tuesday, iron; Wednesday, polish silver and brass; Thursday, kitchen cleaned thoroughly, afternoon off; Friday, clean bedrooms and bathrooms thoroughly; Saturday, clean living room, dining room, and hall thoroughly; Sunday, special hours for meals, afternoon off. Daily routine will vary also with the individual family but the schedule opposite is typical of the average household with one maid.

If you have children, your schedule will show the hours during which you will take care of them and the hours when the maid is expected to be in charge. It is quite likely that you will find it easiest to take care of them in the morning when your maid is busiest and she in turn will be responsible in the afternoon when you are not at home. Perhaps you have a laundress who comes in by the day; then your weekly duties for the maid in the house will vary from the list given and will include preparation of materials needed for the laundress and assistance with the washing in whatever ways are necessary. Of course if you live in the city and have a maid who lives at home and comes to work for specified hours each day, your weekly and daily schedule will have to be built around these hours and you will probably do more of the household tasks yourself.

Daily Schedule

Morning Duties:	
Maid	Breakfast prepared and served
	Breakfast dishes washed and kitchen put in order
Mistress	Bedrooms aired
Maid	Living rooms, dining room, and halls cleaned
	(Daily going over, weekly thorough cleaning)
Mistress	Beds made
Maid	Bedrooms cleaned
	(Daily going over, weekly thorough cleaning)
	Bathrooms cleaned
	(Daily going over, weekly thorough cleaning)
	Special weekly task such as washing, etc.
	Luncheon prepared and served
	Luncheon dishes washed
Afternoon Duties:	
Maid	Weekly task finished
	Hour off duty; uniform changed
Mistress	Tea prepared and served
Maid	Dinner prepared and served
	Dinner dishes washed and kitchen put in order
	Evening off or not, depending upon the wishes of Mistress

YOU will also find that written daily orders help both you and your maid. The menus for the day can be given on this sheet as well as particular instructions about the household routine, guests, packages to be called for, and countless other details. This is a custom in big houses and it is really just as essential and convenient in the small house.

House Manners: When you have the routine of your housekeeping all charted out, it is time to start teaching details of service. Begin with manners. Teach the correct way to answer the door, the telephone, you. Too many maids say "OK" and "Sure" when "Yes Madam" would be just as easy and infinitely more attractive. It is no more trouble to go to the door with a smile and open it wide than it is to shuffle to it and peer through a crack suspiciously. It is quite simple to answer the telephone courteously and to ask for a message and to write it down on the telephone pad placed there for that purpose. A modulated tone of voice is not hard to acquire and puts less strain on one than a strident tone. Practice is important in these things and if you will go over them with your maid; at the door and on the telephone, you will be rewarded with that great boon—a smart and courteous maid. Most maids are not wilfully rude but merely ignorant, and they will respond readily to instruction in the amenities. One woman I know frequently rings her own bell just to give helpful suggestions to her maid. Consistency counts a lot. Never let a sloppy action get by.

TABLE SERVICE: Table service is the *bête noir* of most mistresses with inexperienced maids but it needn't be. The first rule is no special company service. Teach every detail of the way you want your meals served and always have them served just that way, company or no. A very good way when you are explaining things for the first time is to set the table with your maid and then sit down and let her serve you and one empty place with an imaginary dinner. This gives you full opportunity to answer any questions about things she doesn't understand and to point out any mistakes she makes. It is less embarrassing for both maid and family, too, since no one sits in on the lesson and so no one hears corrections made. Teach her to get everything ready and laid out for each course in advance so that there will be no last minute rush and consequent mistakes. Every time there is a flaw in the service make a note of it and mention it the next day when you are going over the day's orders. In a very short while you will be getting perfect if simple service. Teach her a few rules to memorize about waiting on table and tell her to say them over to herself whenever she feels doubtful as to what to do. These are very useful ones. "Go to the left for everything except filling glasses and taking away right-hand silver." "Used plate in the left hand, clean plate in the right hand." If you like, it is helpful to give your maid a diagram of a correctly set table for her to consult from time to time. You will doubtless find a good one in your cook book. For the first few weeks it will be well to show her what dishes you wish used in serving various foods. Later you will need to do this only when a new dish is introduced. And don't have guests until your maid has had plenty of practice unless she is an extremely smart and poised person. And when you do have guests, plan a menu that she has served perfectly several times.

PERHAPS, or rather probably, you will have to teach your maid to cook. Give her a good cook book, one that is very complete. Most likely she will tell you that she is a "good plain cook." But you see to it that she thoroughly understands good plain cooking. Have her study the chapters in the cook book

[*Please turn to page 62*]

The cook's family album

For that awful wet old blotter feeling that means that spring is almost upon us there is nothing better than horseradish firmly applied to otherwise light food. It removes the boiled rag taste that food often has at the end of a long hard winter. Pay no attention to the rules that talk about grating it freshly—just dip into the well-known bottle —MARNI DAVIS WOOD

Recipe printed on back of each photograph

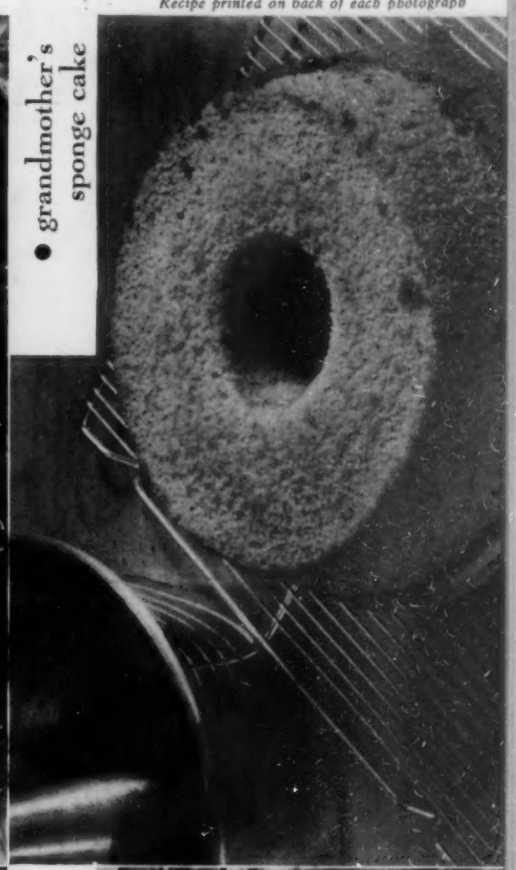
• coeur à la crême

Recipe printed on back of each photograph

• Indian jelly

Recipe printed on back of each photograph

• grandmother's sponge cake



• spring fish

• crême vichyoisse

• green noodles

F. M. Demarest

The cook's family album

In the spring I can't abide a fearfully rich or fearfully frosted cake—notional, isn't it? Just the same I prefer pound cake in the autumn and sponge cake in the spring.—MARNI DAVIS WOOD

Photograph printed on back of each recipe

• green noodles

1 six-ounce package green noodles (spinach noodles)
3 quarts salted water
2 tablespoonfuls olive oil
1 tablespoonful butter
2 tablespoonfuls cream
½ teaspoonful salt
Dash of paprika
1 tablespoonful chopped chives
2 tablespoonfuls grated Parmesan cheese

Boil noodles in salted water for 10 minutes, stirring occasionally to prevent sticking together. Drain thoroughly. Put into a hot casserole and add olive oil, butter, cream, salt, paprika, chives, and cheese. Mix thoroughly and set in hot oven for 5 minutes.

Tested by THE AMERICAN HOME

• crème vichyoisse

2 large carrots
4 large onions
2 leeks
2 potatoes
1 tablespoonful butter
2 teaspoonfuls olive oil
1 pint strong chicken stock
1 tablespoonful rice
½ pint heavy cream

Chop carrots, onions, leeks, and potatoes *very* fine, and cook in the butter and olive oil until very soft (about 10 minutes) stirring constantly to prevent scorching. Add chicken stock and rice. Cook slowly for 1½ hours. Strain and cool and add cream. Chill thoroughly and serve ice cold with chopped chives and parsley. (This soup may also be served hot.)

Tested by THE AMERICAN HOME

• spring fish

1 bluefish, or 1 large filet of any desired fish
¼ cupful melted butter
1 tablespoonful chopped parsley

Lay fish on well-buttered copper or earthenware platter, brush with the melted butter and broil 20-25 minutes, watching to see that skin does not scorch. Remove from broiler, sprinkle with chopped parsley, and pour following sauce over.

Sauce

1 tablespoonful butter
1 tablespoonful chopped onion
1 tablespoonful chopped stuffed olives
1 heaping tablespoonful horseradish
1 scant tablespoonful flour
½ cupful fish or chicken stock
½ cupful white wine

Cook butter, onion, olives, horseradish, and flour together for 3 minutes. Add wine and stock and simmer for 5 minutes. Pour sauce over fish and serve at once.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

• grandmother's sponge cake

1 cupful eggs (5-6 eggs)
1 cupful granulated sugar
1 cupful flour
Grated rind of 1 lemon
Juice of ½ lemon

Beat eggs and sugar together with a wire egg beater for 30 minutes, by hand. Add lemon juice and rind, and fold in flour. Pour into ungreased sponge cake tin and bake in a moderate (350° F.) oven for 40-45 minutes.

Tested by THE AMERICAN HOME

• Indian jelly

1 package lime gelatin
1 cupful hot water
Grated rind and juice of 2 lemons
Grated rind and juice of 1 lime
Add water to combined juices to make 1 cupful
1 tablespoonful mango chutney
1 jar of canned fruit

Dissolve gelatin in hot water. Add cold water, rind and juice of lemons and lime. Oil a ring mold and spread the chutney around the bottom. Pour in the gelatin mixture and chill thoroughly. Drain the jar of fruit and chill. Unmold gelatin and fill the center of the ring with the fruit.

Tested by THE AMERICAN HOME

• coeur à la crême

½ pound cream cheese
½ pint heavy cream
1 tablespoonful confectioner's sugar
Dash of paprika
Pinch of salt
Rich fruit preserves *or*
Fresh strawberries, sugar and cream

Blend cheese, cream, sugar, paprika, and salt together thoroughly but lightly. Dampen a piece of cheesecloth and spread as smoothly as possible in heart shaped basket or mold. Pack cheese mixture in this and chill in refrigerator for several hours. Unmold the *coeur* on a wreath of shiny green leaves, and remove cloth. Serve with rich preserves or fresh strawberries, sugar, and cream.

Tested by THE AMERICAN HOME

Balanced Meals Mean Balanced Budgets

BY JOSEPHINE GIBSON

A FEW days ago, I happened to be visiting a friend who lives in a suburban home with a family of four growing youngsters. We were discussing this and that, and eventually, of course, got around to the subject of the high cost of eating. I ventured the opinion that with food prices constantly rising, many people were finding it increasingly difficult to balance the family budget without lowering table standards.

My friend had entirely different ideas. "I balance my budget", she said, "by balancing our diets." I looked at her chubby, roly-poly children, and had to admit that she was certainly doing four beautiful jobs.

"Well," she replied, "you're partly responsible. You started me using Heinz soups. Now in our home, two meals a day start with soup. We have plenty of green vegetables, not too much meat, a light salad and an inexpensive dessert. That way, we all get plenty to eat and have a wide variety of foods. Yet my meals cost less than formerly. I think that we're really enjoying them more, too. It's all a matter of planning. Of course, some of my friends wonder how in the world I find time to do all this and play with the children too.

"So I just pass the good word along. I say, 'My dear, I wouldn't *think* of making soup. I buy my soup all ready to heat and serve, and I have a different kind for every meal. It's Heinz, of course. And it actually costs less than if I slaved for hours trying to duplicate it'."

She's right, you know. I don't believe many women would buy, for soup, the high-quality ingredients Heinz uses—even if they could find them in the market. For instance, Heinz chefs use only the very choicest white mushrooms for cream of mushroom soup. Then, they sauté these in fresh creamery butter—the kind you and I use on our tables. These are blended with cream that is thicker and richer than whipping cream.

Heinz chefs achieve real "homemade" flavor by using home-cooking methods. Their soups are made in small batches, slowly simmered, patiently stirred and expertly seasoned with rare spices, gathered in the Far East by Heinz connoisseurs.

As each batch of soup reaches its full flavor-peak, it's poured into spotless tins and sealed. You simply heat it and serve it. Diluting or mixing is never necessary or desirable.

But I've gotten ahead of my story of the ingredients Heinz uses in making its famous soups. Do you know that Heinz tomatoes are the acknowledged aristocrats of the whole tomato world? Heinz own horticulturists raise the seedlings from which these tomatoes are grown. Other vegetables are as carefully selected. Meats are all prime, tender and juicy cuts.

Considering all this, I am sure you'll quite agree with my friend—who feels that one could hardly make soup as good as Heinz does for as little as Heinz costs. And when you stop to consider the hours of labor that Heinz saves you, the marvelous 'homemade" flavor that all Heinz soups have, and the ease with which Heinz soups are served, there's really no point in serving anything else!

Why don't you try balancing your meals with Heinz soups? Among the famous 57 Varieties of Heinz pure foods are 21 different kinds of home-style soups. Pick out your favorite—start serving them tonight. I'm sure you'll like them, your family will too—and your budget will positively cheer!

Advertisement

"I made a bet with Mom . . *and look at what I won!"*

"**Say, Mom,** I bet I'd help you wash if you'd treat me to an ice cream cone."

"**Bobbie, I'd give** a couple of cones if somebody'd only tell me what makes these clothes so gray, even though I rub and scrub like fury."

"**I wish you'd ask** your sister, Bill, and see if she knows what's wrong with my mother's washes."

"**I bet I don't** have to ask. I hear women discussing things in the grocery store where I work and I *know* plenty about washing."

"**Your mother's clothes** have probably got tattle-tale gray—'cause her soap doesn't wash clean. Why doesn't she get wise and change to Fels-Naptha Soap? Everybody raves about the snappy way it gets out ALL the dirt!"

SO I TOLD MOM ABOUT FELS-NAPTHA SOAP AND GOT MY CONES
AND I GOT RID OF TATTLE-TALE GRAY! FELS-NAPTHA'S GRAND GOLDEN SOAP AND LOTS OF NAPTHA WASH CLOTHES SO CLEAN THEY SIMPLY SHINE! I LIKE FELS-NAPTHA BECAUSE IT'S GENTLER, TOO. WONDERFUL FOR SILK THINGS! EASIER ON MY HANDS!

© 1935, FELS & CO.

Banish "Tattle-Tale Gray" *with* FELS-NAPTHA SOAP!

The R. F. D. steps out

[*Continued from page 18*]

A sign and post box

FIG. 8

For the country house that has a name rather than street and number a post box such as the one above would be appropriate

lane running past a dilapidated group of farm buildings where his post box stood, took great delight in bringing unsuspecting guests to a halt there and announcing fatuously: "Well, here we are! What do you think of our little shack? Of course it's not pretentious but we like it." The hapless guest's smile of anticipation froze on his face as he cast hopelessly about for something to which to anchor a compliment. Invariably the result of his struggles was the wan remark: "Well, you have a lovely view, don't you?" Whereupon his host would smile approvingly, consult the mail box and murmur something about driving on up the road to see the barns. Not until the real house came in view did the surprised guest dare admit his horrid panic and first impression at seeing the mail box.

The country house surrounded by a stone wall might incorporate a little stone tower for the post box as in Figure 9. Figure 4 illustrates one manner of making the little belfry already described, and for the country place whose name is part of its address, a dignified and conventional sign and post box combined has been designed (Fig. 8).

Your hobby or some characteristic of your locality may suggest other ideas and goodness knows the countryside would be twice as amusing if we took as much interest in the appearance of our postboxes as we do in our gateways and garden ornaments—or even our stationery.

For the large country home

FIG. 9

Completely gas equipped a model home in Michigan

AN INNOVATION in model homes is the All Gas Wonder House in Grand Rapids. It was conceived and built, complete in every detail, by the Grand Rapids Gas Light Company and was open for public inspection this past January.

The building itself is the last word in modern home construction, a prefabricated steel panel structure, insulated against heat, cold, and sound. Its window arrangement permits of a maximum amount of sunlight.

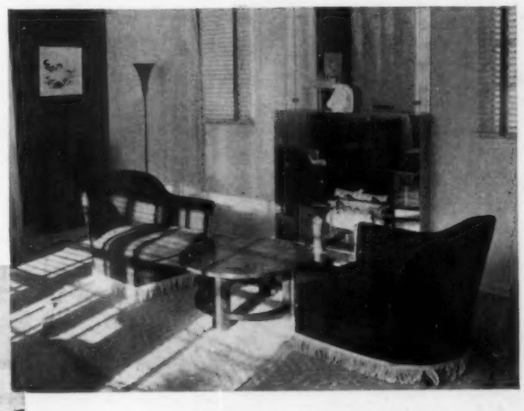
Outstanding in this project is the gas equipment, for throughout all equipment is of the same working height from the floor—36 inches. On the fourth wall is the basement and rear service doors.

The decorations and furnishings in the other rooms were planned by the Herpolsheimer Company in coöperation with the Furniture Guild. Though very modern in its appeal, each room maintains a homelike restraint so often lost in the more exotic displays. A new decorative theory—that of two-tone walls—was worked out in an interesting fashion in the living room. Two of the walls were painted cocoa brown and two chalk white, thus giving an illusion of greater dimensions. Bright green was used effectively as an accent note in this room.

In the dining room a blue-gray washable wallpaper is accented by a mulberry painted ceiling and by a recessed niche in the same coloring. The large master bedroom has marine blue walls, chalk white enamel wood trim, and chalk white ceiling. An interesting effect in the east room is the combination of paint and paper—cool lime green painted walls and horizontally striped peach wallpapers opposite with off white ceiling and wood trim for contrast.

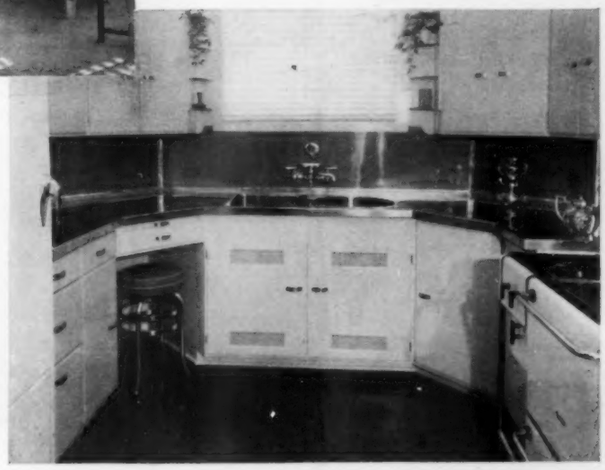
The kitchen color scheme is tomato red wallboard trimmed with chromium and quietly relieved by the soft cream tones of the enamel on cupboards and woodwork.

This house was designed by General Houses, Inc. Howard T. Fisher was the architect. The view of the exterior shown here was taken at night and shows one of the 3000 candlepower gas floodlights used to illuminate it.



At one end of the living room is located a mirrored fire-place with gas equipment

Two walls in the living room were painted cocoa brown and two were chalk white



the house gas appliances of the most efficient types have been installed: house heating and air conditioning system, range, refrigerator, incinerator, water heater, laundry stove, clothes dryer, and three gas fireplaces. With such equipment the kitchen, obviously, has attracted much attention. It was planned by Mable Claire Atwood in a U shape with the important working equipment placed closely together along three walls. Plenty of counter space is provided and

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• • •

"I'm Johnson's Baby Powder—the comfort and joy of millions of babies, because I soothe away prickly heat and all the little chafes and irritations that make them cross. The talc I'm made of is the finest, rarest Italian kind—no gritty particles and no orris-root. And I have three helpers in taking care of babies' skins—Johnson's Baby Soap, Baby Cream and Baby Oil. Try them, too!"

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NEW BRUNSWICK, NEW JERSEY

A vacant lot, Boy Scouts, and small gardeners

AGNES N. LIGHTWOOD

Last spring the neighborhood children seemed more restless than usual, less inclined to playing of loud active games and much more bent on teasing and sneaking petty little annoyances. Since we have three children to keep occupied and happy I felt rather concerned and decided to try a small flower and vegetable garden for them to work in our own tiny back yard. We live in a restricted, fairly prosperous suburb, but one which is rather congested with about ten or twelve houses to the block. These have small patches of evergreen plantings in front with perhaps a dog run and sand box or a handkerchief lawn with a garage in the rear. In our particular block there are twenty-one children between the ages of six months and sixteen years. We are blessed by having some undeveloped lots near us and by a beautiful playground with all modern equipment and an excellent staff of workers only three blocks away. But before the playground opens officially the children do not seem to know what to do with themselves, and in the late afternoons and early evenings fighting in the street is a favorite sport of the little boys. Tree climbing is popular. We have three fruit trees back of our house one of which is an unpruned twenty-year-old sweet "red heart" which sometimes has as many as six children in it at one time, but fingers are apt to be tramped on when so many are in it, dresses are usually torn, and trouser knees and seats have a way of simply falling out after an hour or so of playing bird or squirrel.

Our bit of lawn is larger than some and divided by a peony bed into a front lawn used for croquet and a back lawn with the above mentioned fruit trees. I planned to start along one side in the rear a bed for annual flowers, radishes, lettuce, and onions, the vegetables of course to come out by the time the flowers would bloom. One Saturday afternoon early in April my two boys, aged seven and eleven, and I got out spade, hoes, and rakes and we set to work. In less than ten minutes the two small boys from next door came over and asked us what we were doing and offered to help. They had never seen onion sets nor radish nor lettuce seed and were intensely interested. By and by two little girls from the house beyond joined us and their services and experience were just as valuable as that of the boys. In a few more minutes others wandered in and we had six children all under eight years of age willing and eager to help and most envious of my boys and their future gardens.

How we survived that afternoon of unskilled energy without black

Kenneth Dudley Smith

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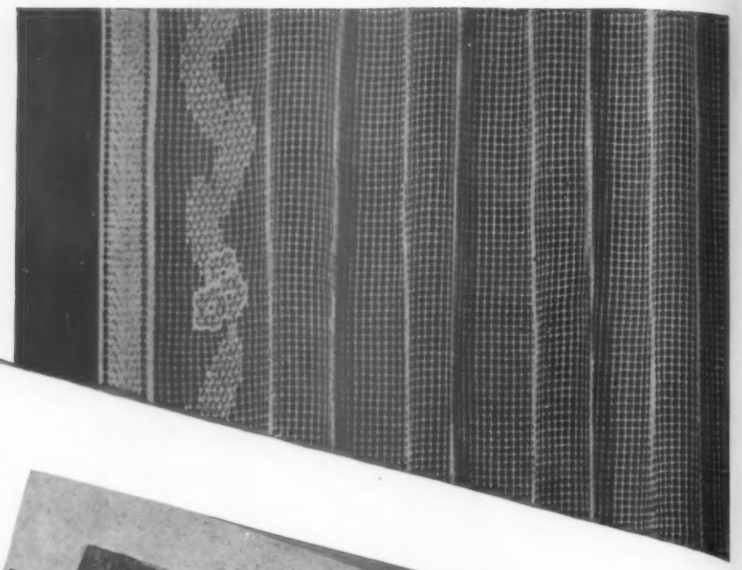
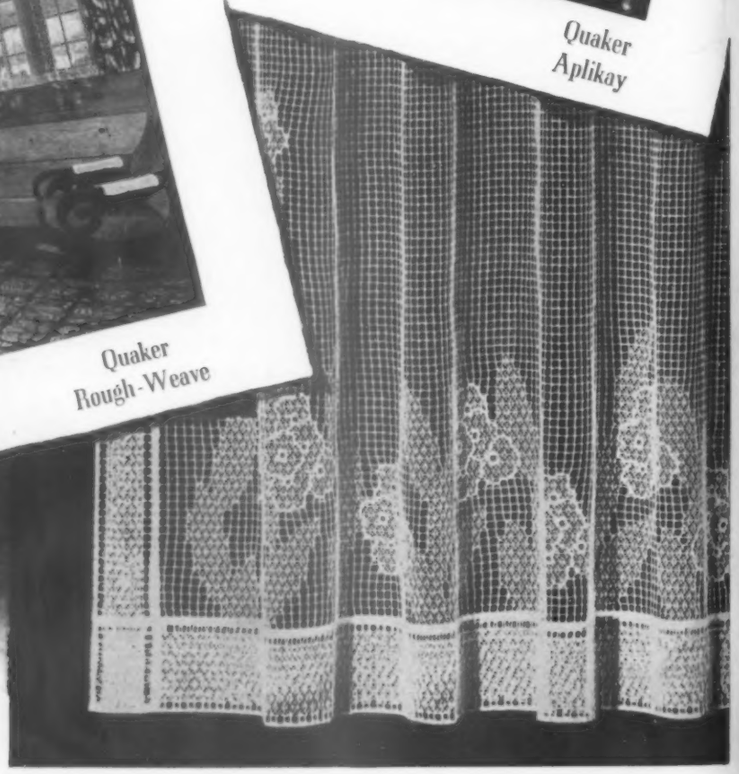


Quaker Aplikay

Quaker Rough-Weave



Quaker Stockings are Hosiery News!...Did you know this famous lace name is on stockings of equally fine quality? Ask for Quaker Genuine Crepe or Compensene Crepe — they combine chiffon sheerness with semi-service wear. Quaker Hosiery Company, 330 Fifth Avenue, New York.

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Moreover, they provide the correct, the individual curtain for every window.

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eyes or bruises or broken glasses from hoe handles, rake tines and falling and tripping over each other I shall never know. But from that afternoon the germ of an idea developed. I determined to start a garden where all the children might help.

I immediately talked with a few parents and asked for coöperation in forming a children's garden in the neighborhood, all were interested and charmed with the idea and thought the vacant lot back of us would be ideal. It is amazing how much misinformation abounds concerning vacant lots and after a good many fruitless telephone calls I got what information I needed from the assessor's office. The owner of the lot was surprised at a request for a community garden for our neighborhood but when I explained we wanted it for children and rent free, he considered a few days and then decided we could plow up a strip along the alley if we would keep the weeds mowed on the part fronting the boulevard. That was a poser for no one wanted to spend any money on it and the children who wanted the gardens were too small to undertake such a job. At that moment I had a real inspiration. I would enlist the aid of the Boy Scouts and consult with the school principal. The school principal thought it an excellent idea, as a voluntary neighborhood project. Being a member of the playground and recreation committee he quickly secured the coöperation of the borough manager and the president of council who heartily indorsed the proposition and promised aid. The Boy Scouts removed the rubbish, two truck loads, despite no-dumping signs, and the borough trucks hauled it away. As soon as the ground was fit to work the borough engineers sent workmen and the strip was plowed and harrowed twice and from then on the job was mine. It was an experiment to be worked out according to my own ideas and experience and there were no rules, restrictions, or advice given me but I was assured that the project would be watched with interest by the powers that be.

By the first of May the ground was ready for use. My husband and a surveyor who kindly volunteered his help straightened the lines and staked off the plots in the strip which was one hundred fifty feet long by about twenty feet wide. We divided it crossways into five-foot and ten-foot strips and then ran a line through the middle lengthways. That gave us forty plots ranging in size from five to ten feet in width and ten feet long. For the very small children we subdivided the five-foot plots giving them a two-foot strip with a path from which they could reach to the middle of their gardens from either side.

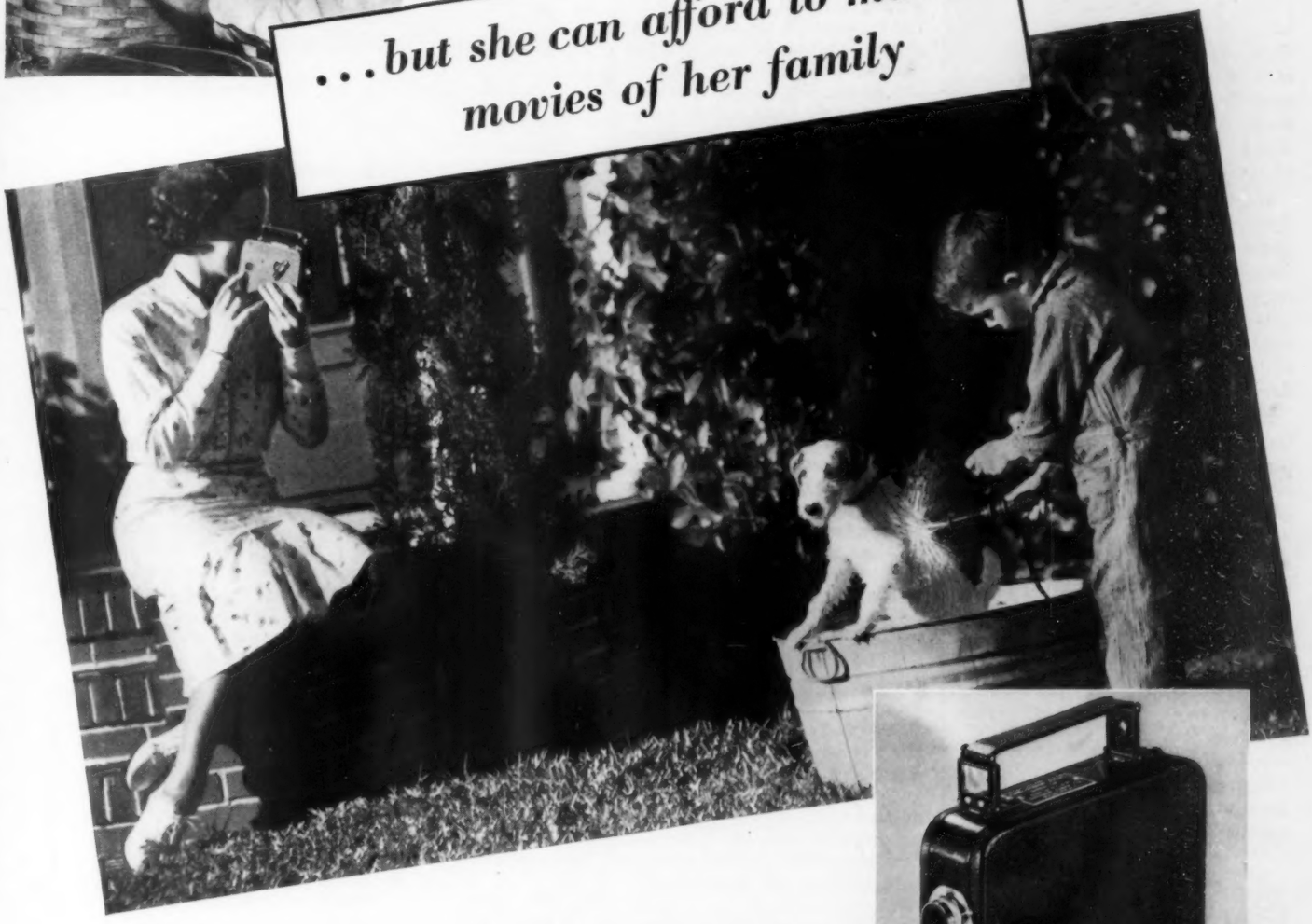
As soon as the stakes were in a dozen children appeared and clamored for gardens immediately. "May I have a garden?" "I want mine beside Anne's." "Don't let the boys have theirs here." "I want Jim's beside me." "May I have a garden?" "How soon can we plant things?" and so on over and over again. We set to work numbering the stakes and on an official looking piece of paper I made a diagram of the plots. The smaller children started first, the original eight of that April afternoon picked out their plots, saw their names written down opposite the numbers and literally flew home for implements. The ground was in terrible condition for a ten-year-old sod and weed mat had been turned under by a tractor plow and harrowed just that morning but the children with no knowledge of what they were undertaking went to work with hoes, rakes, trowels, cultivators, anything they could find in garage or cellar, to break the clods, remove the grass and level off the ground. After a few hours their little faces looked like the red beets they were aiming to plant, but they worked faithfully all that afternoon.

All next week the assigning of plots went on and during fair weather I didn't eat a meal in peace and comfort. The doorbell rang constantly and I thought the kitchen door would be battered down, children living five and six blocks away who had heard of the gardens came to join in the work and fun. By June first, thirty-five children had gardens and some of the ten- or twelve-year-olds were asking for second ones.

We made no rules or regulations except that each child was to work in his own garden unless a neighbor gave a special request for aid and no child was to walk on anybody else's garden, this rule was never obeyed for each was too interested in what the other was doing to be very careful or watchful of steps but no great damage was done despite the constant visiting. They brought stones for boundaries and string and little sticks and made string fences to mark boundaries, the strings tore at every visit and tempers flared but always more string or twine appeared and knots were frequent. I showed them how to make the rows, how thick to scatter or stick the seeds and how to cover them, but after that I gave no advice except when asked for it. Some of them asked how to plant each variety, others lost their enthusiasm and when the plants came up they were too thick to grow but they could not bring themselves to do any thinning. Several planted their names in peas, radishes, and lettuce and the fact that they were indistinguishable when they came up was a slight disappointment to the industrious children.

Keeping the budget down is part of her job

...but she can afford to make movies of her family



SHE is a young housewife who takes her job seriously—a good manager...a careful shopper. Still, she has a fascinating hobby—one that fits her businesslike budget.

All the high moments of her little family's life—and there are lots of them—are saved in her home movie record. It is precious to her now. Some day it will be invaluable. Ciné-Kodak Eight has brought it easily within her reach.

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● A NEW-TYPE CAMERA...a special film ...here's the answer to low-cost movies. A twenty-five foot roll of Ciné-Kodak Eight Film runs as long on the screen as 100 feet of amateur standard home movie film. The Eight makes 20 to 30 movie "shots" —each as long as the average scene in the news reels—on a roll of film costing $2.25, *finished, ready to show.* Ciné-Kodak Eight is small, sturdy—costs but $34.50.

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but did not seem to mar seriously the pleasure or pride in their work. One small boy planted three sweet potato sprouts which grew vigorously and during the summer while he was away spread all over his garden and his neighbor's much to the disgust of both of them. On his return he clipped the vines off but they continued to grow and in the fall he dug four little sweet potatoes. Next year he claims he will plant all sweet potatoes and put up a trellis for them so they won't run away into other gardens. One enterprising little tot sat herself down in the middle of her small garden and hoed and dug with her toy implements, the next day she came and sat in the same spot and planted seeds in little piles all around her. For three or four days after that she came and sat whenever possible and I felt sure she was intent on hatching the seeds. She was having such a marvelous time just sitting there giving an occasional dig with her shovel that I would not have disturbed her for anything, her day was so complete. But one day her Mother came to inspect her work and big brother was given the job of straightening out the garden and more orthodox planting was begun.

The ten- or twelve-year-olds had the large ten-foot square plots at each end of the field while the younger children were grouped in the center. The older ones came to see me constantly for advice and help and by the middle of the season had beautiful well-kept gardens producing small quantities of onions, lettuce, radishes, peas, beets, carrots, spinach, and later tomatoes. Cabbage and celery were tried by a few but were unsuccessful. Parsley and nasturtiums were used as border plants and a few zinnias and calendula were seen in almost every garden. By mid-summer about half the children went away to camp but those remaining at home kept working through the hot months weeding faithfully, carrying water from neighboring hose connections and cultivating in some cases most too energetically. Scarcely an evening passed without parents or relatives walking about through the gardens praising and admiring and perhaps laughing at some of the failures for it must be admitted that not all the children continued interest in the work. Here and there was a completely neglected over-grown tangle but on the whole the average was good and interest kept up until school opened in the fall. All of us felt that the gardens had "paid" and now in the midst of winter I will hear a group on the way home from school discussing gardens and at the sight of me will call out "Can we have gardens next year?" which I feel is proof that our Children's Neighborhood Gardens were a successful venture and are well worth continuing.

A cedar paneled room. Western Red Cedar Lumber

Mellow beauty

[*Continued from page 34*]

When dry, nail holes should be puttied and knots and sappy streaks shellacked with pure alcohol shellac.

Three coats of paint in addition to the priming coat are recommended for new work. It is also well to remember that two thin coats of paint are better than one thick coat. The paint should be applied smoothly and evenly like a thin veil, not plastered on like thick cream. I have often seen the beauty of delicate mouldings and fine detail marred by too much thick paint. When other than white is the desired finish each successive coat should be tinted the selected color. For an enamel finish three or four coats of enamel should be applied. Each coat of undercoater should be sandpapered to a smooth finish. Those who prefer a dull finish may obtain same by using a specially prepared enamel dull finish for the final coat or the final coat may be rubbed to a dull finish with powdered pumice-stone and water.

While it is true that a certain amount of skill is required for painting woodwork, it is hardly to be compared with that which is required for the proper finishing for oak, chestnut, cypress, clear pine, or knotty pine. The handsome texture of these woods should not be hidden underneath layers of paint. Here we have a field of decorating which is an art in itself and when a special finish is required the work should be done by a wood finisher. Efficiency in this work can be acquired only by long and sufficient practice. Also, it is not simply a question of determining a certain kind of wood and a certain type of finish that assures one of having a beautiful paneled room. Every architect will tell you that the material should be properly selected and be of uniform quality to obtain the best results. The wood should be well seasoned and selected as to grain. The grain should be evenly matched because coarse grain finishes quite differently from close grain—just as you match skins in your fur coat!

As in the case with painted woodwork, the wood should be primed on the back before erection. Then, where a stained finish is desired, the wood is sometimes stained on the face before erection. The stain eliminates the light line often seen at joints in new woodwork after shrinkage has taken place.

The proper finish for these woods seems to be a matter of opinion and personal taste. One of the simplest is waxed finish. The wood is first sanded to a perfectly smooth finish then wax paste is applied directly to the wood. When dry, rub vigorously. This is followed by another coat of wax which is rubbed also. One coat of wax should be applied each month during the first year, then once every three months thereafter. This treatment enhances the beautiful texture of the wood and improves with age.

Another method is to apply double boiled linseed oil. The oil should be rubbed with rags immediately after application, otherwise the surface of the wood will become tacky.

To obtain a finish which does not change the color of the wood in any marked degree apply pure white shellac or collodium. When dry apply two coats of wax paste, well rubbed between coats.

Acid stains produce good effects on oak or chestnut, but the wood should first be sponged with cold water and, when dry, sanded before the stain is applied. Acid

stains will raise the grain on cypress or pine. Still, some very fine effects may be obtained by using acid stains on knotty pine.

The following specifications are suggested by well-known stain and varnish makers—

Stained and waxed finish: One coat of oil stain. One coat of paste filler; before the filler is hard wipe off across grain with rags. One coat of pure white shellac, when dry, lightly sanded. Two coats of wax paste, polished between coats.

Stained and varnished finish: Same as above except last two coats which shall be varnish instead of wax.

Cypress and pine are classified as close grain woods and do not require the paste filler.

Many people, nowadays, prefer an antique finish for their woodwork. Sand-blasting, burning with the painters' blow-torch and special stains are sometimes used. One well-known paneling maker uses a block plane with a slightly rounded blade, which is worked with the grain of the wood on all flat surfaces, until an uneven surface is obtained. Then a hand scraper is used to remove the ridges which have been created by the planing. Sandpaper next is used until a smooth and slightly uneven surface is obtained. The mouldings also are slightly cut down at intervals with a round or flat chisel, and then sandpapered until the tool marks have been softened, and a smooth unevenness is obtained. After this laborious preparation is completed the wood is ready for finishing.

During recent years an important development in the manufacturing of interior woodwork has taken place. This is the production of veneered wood. Veneer is cut from selected logs and runs usually free from defects, shrinks and warps less than solid wood, all of which is greatly in its favor. It is procurable in an infinite variety of woods and is particularly adaptable for successful paneling and sheathing.

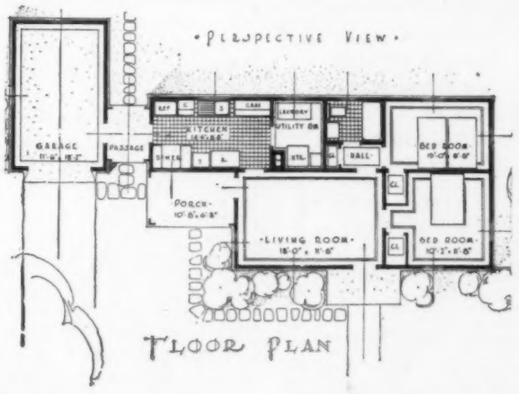
The electric fan an aid to air conditioning

In most households the electric fan is a seasonal appliance—its possibilities for all-year use in connection with the heating system are not fully realized. This excerpt from a letter of Mr. E. L. McGee of Memphis, Tenn., carries a message that may be helpful to other readers.

"My home is a brick veneer bungalow with a composition roof, hot air heat, and is uninsulated, being built about fifteen years ago. Last summer I bought a fan for use in a hot office and, after the season was over, I had the fan sent home. This winter I have been using the fan and, from the results obtained, I think it would be well worth while for you to pass it on to your readers.

"I always bank my fire at night, and in the morning, when I awake, turn on the draft so that the fire will burn up and have the house fairly warm when the family gets up an hour or so later. I might remark here that my house has not been colder than 60 degrees any morning, and the coldest weather we have had has been one degree above zero. After breakfast the house is opened for a few minutes to let in some fresh air. Then is when the fan becomes useful. I turn on the fan, point it down the cold air shaft, close the registers for the short pipes, and open the registers for the long pipes. This forces the heated air through the furnace and out the long pipes starting a fine circulation of air. In ten minutes' time the air is circulated, giving the entire house a uniform temperature. I also turn on the fan at intervals during the day, when the air is stuffy or the rooms, heated by the long pipes, become cool. Of course the rooms heated by the short pipes don't worry me any, as these pipes get heat if no others do. My pipes vary from five to twenty-five feet and, until I started to use the fan, the rooms with the long pipes were always difficult to heat comfortably. However, with the fan, I have no trouble at all in keeping all the rooms at 70 degrees or warmer.

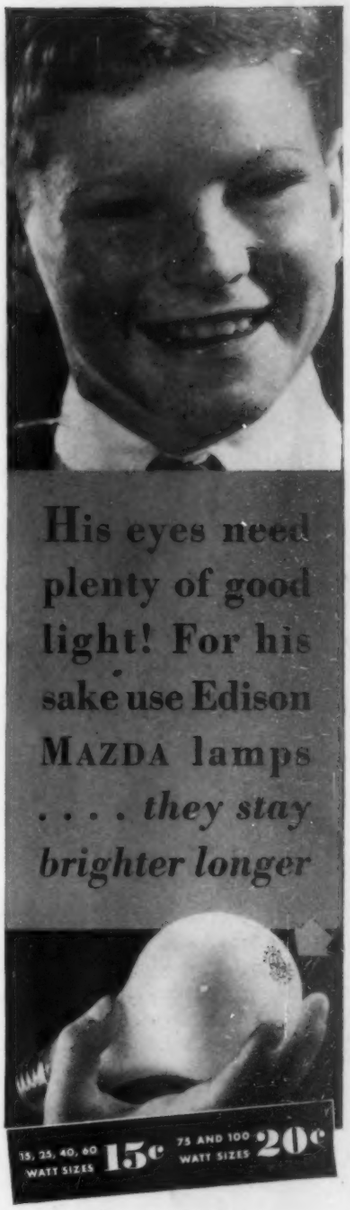
"Eventually I intend to insulate the house and install some kind of an air-conditioning device to be used both summer and winter but, until then, my little fan will have to do its part. For the man of ordinary means, who can't afford an air-conditioning installation but who has the price of a fan, a cold air intake in the house, and enough interest to experiment a little, I think this will solve the air-circulation problem for the winter, and maybe for the summer. The 16-inch fan will give best results.



"I believe the fan can be used profitably in the home that has hot water or steam heat to circulate the air in the rooms at floor level. I haven't tried this for obvious reasons, but it could be the object of some experimenting. Leave the doors open, and let the fan pull the air around the floors, if for no other purpose than to create circulation.

"In other words, the fan will become a year-round aid and not merely a device to circulate the air in hot weather. An oscillating fan, placed in front of an open window, will renew the air in a room in a very short time, and for that reason, summer or winter, it is a very valuable appliance."

In the March issue on page 18 the cost of erecting a steel house of The American Rolling Mill Co. was quoted as $3,000, whereas it should have been between $4,000 and $4,500. The house shown here is the design which can be erected for $3,000. The material cost is $1,600 including garage


His eyes need plenty of good light! For his sake use Edison MAZDA lamps . . . . they stay brighter longer
15, 25, 40, 60 WATT SIZES 15¢
75 AND 100 WATT SIZES 20¢

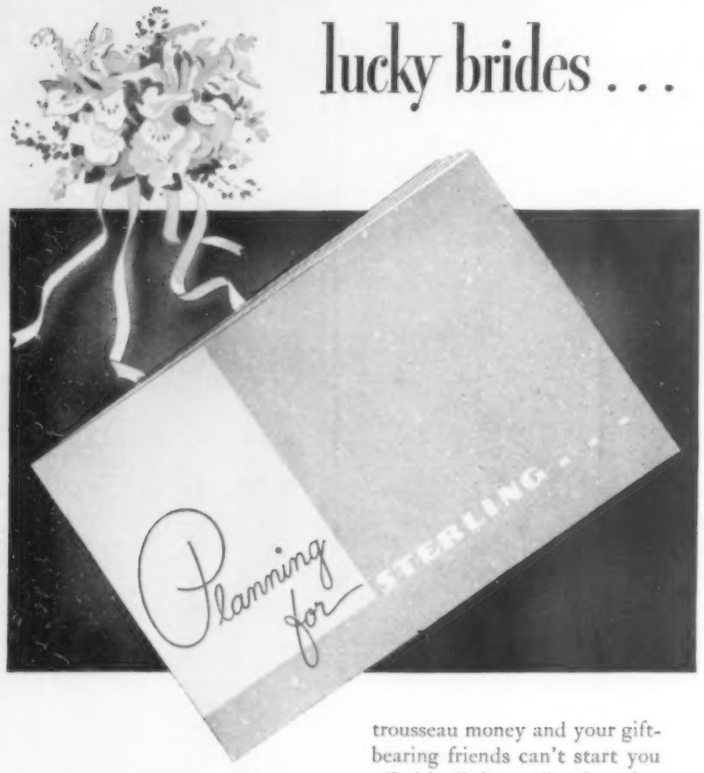
YOUNG EYES need more light for studying, reading and other close work than middle-age or mature eyes. For the strain of using eyes in poor lighting can affect not only the eyes but the entire nervous system. That's why it is so important to provide young eyes with good light . . . light from good bulbs that *stay brighter longer*. The General Electric monogram (GE) on a bulb is your assurance of good light . . . of sight-saving light . . . at low cost. Edison MAZDA lamps now cost as little as 15¢ . . . only 20¢ for the popular 100-watt size. Always ask for these good lamps by name . . . buy them by the carton.

THE G-E "DIME" LAMP. First real value in a 10 cent lamp. Comes in following sizes—60, 30, 15 and 7½ watts. It is marked like this . . . GE

EDISON MAZDA LAMPS

GENERAL (GE) ELECTRIC

DOUBLE NEWS for lucky brides . . .



DID YOU KNOW that the price of sterling silver has been reduced? Glorious silver created by International Sterling is no longer a luxury . . . Any bride can start her new career with at least a basic service of distinguished sterling.

Study the glimpses of silver shown below. Is a demure Colonial design your heart's desire? Or stately Georgian? . . . Sophisticated Modern? . . . Or perhaps rich and glamorous 17th Century French? They are all here . . .

And International Sterling has worked out a very clever plan for beginning and building up a complete service of the silver of your choice. It's in a booklet called "*Planning for Sterling.*"

Don't be discouraged if your trousseau money and your gift-bearing friends can't start you off with all the sterling for a formal dinner. Send for the booklet and discover a perfectly practical and practically painless scheme for beginning and building up your sterling silver service.

FREE—*Planning for Sterling*—a charming booklet, bountifully illustrated—shows, step by step, how to acquire a complete service of solid silver. And it's full of hostess ideas for table settings and menus. Send for it today! . . .

INTERNATIONAL STERLING, DEPT. 23
Wallingford, Conn.

Please send me your free booklet, *Planning for Sterling.*

Name_____

Address_____

City_____ State_____

• A bevy of designs by International Sterling. The new low prices prevail in all these lovely designs. Top Row: *Minuet, Orchid, Pine Tree, Continental, 1810, Gadroon.* Bottom Row: *Primrose, Empress, Fontaine, Trousseau, Simplicity, Wedgwood.*

Oval platter, touch of Wm. Scott, Edinburgh 1780. Crested tappit hen, a Scottish pint (3 English pints), XVIII century. Scotch tappit hen without crest. Flat-lidded English baluster measure with double volute thumb pieces, fleur-de-lis on lid and call at lower end of handle, 1700-1800. Pot-bellied measure with shell thumb piece, about 1870. Gill measure, Edinburgh type, domed lid, about 1870

Pewter—an exhibit in Boston

[*Continued from page 12*]

dish a chic that you had never associated with it. Not that it appealed to the pewter collectors. For pewter is judged by the high quality of its metal and valued in proportion to its simplicity, good outlines, and absence of ornament. And the earlier pewter, which was influenced by the designs of the bronze founders, potters, and woodworkers is considered better than the later pewter that was influenced by the lighter and later designs of the silversmiths. For this reason, the tankards, flagons, porringers, and beakers of the earlier days are usually better than the lighter and more intricate designs of the later tea sets and coffee pots and the other ingenious shapes that were brought out in the early nineteenth century.

Despite purity of taste, however, you felt that you could enjoy the pewter toys, which a little girl had collected, and learned that a whole volume deserved to be written about toy pewter. Then there was a large collection of American and French candlesticks and lamps and an important case of English and Scotch pewter. The main part of the exhibit, however, was given over to American pewter and arranged according to early and late periods and according to states: Massachusetts, Rhode Island, Connecticut, New York, Pennsylvania, Maine, Vermont, and Maryland. Little pewter was made south of Baltimore or west of Albany. There was one pewterer in Buffalo, two or three in Cincinnati, who made thousands upon thousands of candlesticks for some reason or other, and one pewterer in St. Louis but he was really in the Britannia period. There were no native pewterers in the South. Some Yankees went down there rather late but were not very successful with their work.

Curiously up to 1924 and 192[illegible] there was hardly any interest among collectors in American pewter. It wasn't thought to be as good as the English. Then J. B. Kerfoot's book on American Pewter appeared. Since then American pewter is so sought after that the prices paid for it have soared and soared to a very high level.

The names of American pewterers are becoming increasingly important, and you can't be in the company of collectors without taking pride in getting acquainted with them. There was John Bassett of New York, for instance, who worked from 1720 to 1760 and whose tankard in the exhibit is the only example of his work so far discovered. There is also a Frederick Bassett, William Horsewell, Boardman & Hart, and Boardman Co., all of New York; Thomas Badger, Richard Austin, Nathaniel Austin, and Samuel Green of Boston; William Will, Simon Edgell, Cornelius Bradford, Robert Palethorp, Jr., Parks Boyd of Philadelphia; the Danforths of Norwich, Hartford and Middletown, Connecticut; Ashbil Griswold of Meriden; William Billings and Samuel Hamlin of Providence; David Melville of Newport; Peter Young, Spencer Stafford, Richard Lee, and Daniel Curtiss of Albany; and a number of others.

Early American pewter, like Early American furniture, has a solidity, a simplicity of form, a sincerity that is very fine. The later American pewter is light

[*Please turn to page 1[illegible]*]

Critical Eyes—

look with admiration on the home furnished with IMPERIAL TABLES

This beautiful occasional table is adapted for many uses. Hepplewhite inspiration. Pierced gallery. Made of all mahogany or hurawood and maple.

A lovely choice for beautifying any room, this lamp table is designed after the Chinese Chippendale manner. Interesting low wood gallery. Mahogany or walnut top.

This fine lamp table, reminiscent of the Early American period, is charmingly adaptable for a variety of uses. Lipped edge. Made of mahogany or decorated hurawood.

EVEN the most critical eyes must reveal sheer admiration when viewing the home in which Imperial Tables have been used with a lavish hand. Admiration not only for the beauty of design, woods, and quality of these fine creations, but for the luxurious, close-at-hand comfort and added enjoyment they afford to modern living.

In the extensive array of new Imperial Tables now on display at leading furniture and department stores from coast to coast, you, too, can find the pieces you have always wanted, to make your home more attractive, more liveable, more charming. Occasional tables of every type, sofa tables, cocktail tables, coffee tables, commodes, book tables, and countless others, in the most appealing traditional and modern styles, are available through the artistry and skill of Imperial craftsmen.

Any or all of these pieces can be yours for an amazingly small sum. See them at your favorite furniture or department store. Note, too, the famous Green Shield trademark borne by each Imperial Table. It is your assurance of lasting satisfaction.

IMPERIAL FURNITURE COMPANY
GRAND RAPIDS, MICHIGAN

send 10 cents

for this new 32-page booklet, profusely illustrated, featuring Imperial's authentic reproductions of rare antiques and museum treasures.

Card-playing takes on added glamour over this graceful Early American table The top, which swivels into place for playing, is particularly decorative. Mahogany or walnut

Only master craftsmen could produce so beautiful a chairside commode as this, designed after the Hepplewhite style. Made of all mahogany, all walnut, or hurawood and maple, exquisitely figured

Nests of tables are indispensable for successful entertaining. This admirable Eighteenth Century English nest is not only decorative but exceedingly practical Made of mahogany or walnut

Of Hepplewhite inspiration, this cocktail table exemplifies the very essence of modern hospitality. Inset glass top. Made of mahogany or satinwood.

The famous Imperial Green Shield trademark, for more than 30 years your assurance of lasting satisfaction.

And here's the solution for those who want favorite books close at hand. This beautiful Chippendale-styled book end table is made of mahogany Note the fine details.

...because imperishable Johns-Manville Asbestos Shingles *can't burn, rot or wear out!*

ONE sure way to reduce maintenance costs for the exterior of your house is to put on a roof of attractive J-M Asbestos Shingles.

You can make your selection from a wide variety of colors, textures, styles and prices to meet individual requirements.

J-M Asbestos Shingles are fireproof. They will not rot, corrode, warp or burn—the first cost is the last. Put on your new house or right over the old, worn-out shingles of your present roof, they eliminate re-roofing bills forever!

Protect your home with imperishable, *fireproof* J-M Asbestos Shingles. Several attractive patterns for both roofs and side walls.

FREE!

Johns-Manville Book on Building Materials

Johns-Manville, Dept. AH-5, 22 E. 40th St., New York, N. Y. Send me your free book, "40 Points You Should Consider in Building Your Home," describing Johns-Manville Building Materials, with a section specially devoted to J-M Asbestos Shingles.

Name_____

Address_____

City State

ELLEN JANET FLEMING

City luxury in the country

WHEN winter settles down with its biting winds and leafless landscape, and, as the thermometer goes down, down, down the fascination of living in the country is relegated quite generally to a discard marked "out of season." Cottages that will be sweet in May give out shivers of desertion in January while warm city apartments blossom into a heyday that was mere irritation in midsummer. All of which is obvious. However this is to be a story of a cottage that although it will be sweet in May is also a delight in January. And such a strange proceeding is, perhaps not quite so obvious, especially when the little house has not only warmth but a real flair for elegance and gracious living as well—a happy combination.

Out of doors in the country however forces one to consider other things than just keeping out its chill. It isn't the negligible quantity that it is for city dwellers; there is so much of it all about. Lovely often, but there is too a winter bleakness that it is heartily discouraging if it gets too rampant. Stripped trees are fine for a study in composition but for luxuriant verdure in a cold world the evergreens are a positive godsend. Some such realization brought the evergreen garden at the doorway of this country house into being. Its green is always welcoming and cordial as it flaunts a richness of life into the very teeth of the icy bound countryside.

Besides this entrance garden the house has two other general features in its favor against the bleak winter winds. One, a gentle hill to the north, was a gift of the gods, while the other, thorough insulation, can be credited to the inventiveness of builders, and the good judgment of the architect. And it is well known what an unqualified blessing adequate insulation is to a country house.

Inside the house, the feeling is very much of the city as the interior is elegant enough to accept easily an extremely lovely collection of accessories. And this too without losing an always desirable simplicity. The living room with its ivory walls, matching woodwork and light beige rug receives perfectly the lustrous silver, treasured Lowestoft, fascinating glass, and fine pieces of furniture. Plenty of other treasures too lurk behind cleverly designed and ample cupboards, for an important part of planning the house was to arrange so that a few rooms could receive the possessions as well as the traditions of a lifetime.

And the six rooms and two baths do just this remarkably well. Their owner is possessed of a decided intolerance of large houses and their attending complications. But the degree to which her small house has spaciousness, absence of clutter, and capacity for a party is most interesting. Especially has it these gifts because the living room is not only ample in itself but because it also has windows opening well to the sunshine and garden giving a sense of distance beyond its own walls. Opening from one side of the dining alcove is the owner's bedroom and bath, a generous and well arranged suite. With two main rooms of good size any crowded sense is firmly defeated and the powder room, kitchen, and two single guest rooms, although small, are entirely adequate.

Entered at the foot of the staircase the powder room is ready to receive casual guests or an overnight one with its dressing table, love seat that opens into a single

The original building in 1933 and, below, as it appeared in May 1935

F. M. Demarest

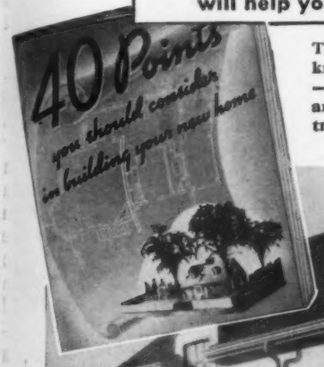
At that the house was made out of an old barn. Not the airy, casual, made-out-of-an-old-barn type of place. It was remodeled with an entirely different purpose in mind. And personal considerations really moulded the plan. It was to be a house where a woman, fond of the comfort and gaiety of the city, could be really at home. She did not have a sparkle of interest in watching her velvety carpets billowing under intrusive winter breezes, neither was she willing to have her dinner guests toying with

If you want your home to be *charming-comfortable-modern* you should have these new ideas

Want to REMODEL? Then send for this FREE "101 BOOK"!

HERE (*right*) ARE DOZENS of the *latest* ideas to make your house lovely, like new . . . with many pictures in color. 1936 edition.

Considering building? Then this FREE BOOK will help you!



THE VITAL THINGS you should know about building a new home—from financing to construction and materials—are in this illustrated "40 POINTS BOOK."

Walls of pale-green, glistening J-M Asbestos Flexboard trimmed with J-M Aluminum Molding make this cheerful kitchen (above) modern and practical. Ideal for *new* homes—easily and quickly applied over *present old* walls.

● What a beautiful exterior J-M Asbestos Cedargrain Siding Shingles, as above, make for your house! Texture of weathered wood. Fireproof, wearproof. Never require painting.

● This beautiful roof will last the life of the house. . . . It's of J-M Asbestos Shingles. Can't burn or rot! Eliminates roofing repair bills forever.

● J-M Rock Wool Home Insulation, in "bats" (as above) or blown into hollow walls of existing dwellings, keeps rooms up to 15° cooler all summer—cuts fuel bills as much as 30% in winter.

HOW to build a useful room in your attic or basement with Johns-Manville Building Materials; put on a new roof of fireproof Asbestos Shingles; insulate your home against heat and cold; re-side the exterior with Cedargrain Asbestos Shingles—these and dozens of *inexpensive* ideas are explained and illustrated in the "101 BOOK," above.

If you are planning to build, you will find the "40 POINTS BOOK" indispensable. It explains and pictures the important principles of the "Triple Insulated" house. It tells how modern materials developed by J-M scientists "triple insulate," or protect, the 1936 quality house against *fire, weather, wear.*

Also tells how to go about financing; services of architect and builder; latest materials and methods of construction; many other things you should know about building.

And these books tell you how to finance the work under the favorable terms of the National Housing Act.

Send for either book—FREE!

Johns-Manville, Dept. AH-5, 22 East 40th St., N. Y. C. I am planning to remodel my home. Send me the "101 Book," FREE ☐. I am considering building. Send me a free copy of the "40 Points Book" ☐. I am especially interested in Home Insulation ☐; Insulating Board for extra rooms ☐; an Asbestos Shingle roof ☐; Cedargrain Asbestos Siding Shingles ☐.

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Johns-Manville

Building Materials

MORE than ever this year *etched* crystal is winning preferred position in homes where friendly hospitality is combined with the latest in fashion.

And no wonder, for in etched crystal is found the softness and graciousness that distinguish the etchings of the great masters.

Fostoria craftsmen have skillfully preserved that feeling of loveliness in reproducing these new master-etched designs, "Navarre" and "Arcady".

Your dealer has them on display at very low prices... the goblets being only $10. to $12.* a dozen. Forty-eight different tableware pieces carry these lovely designs. For further information, write for Folder No. 18, Fostoria Glass Company, Moundsville, W. Va.

****Prices slightly higher in the West.***

Fostoria

THE GLASS OF FASHION

bed, and adjoining lavatory. From the dining alcove a door leads to the kitchen, the usual under the stairway space has been utilized as a supply closet and the kitchen is a sunny, thoroughly equipped, seagoing affair.

Upstairs the two small bedrooms, bath, and hall are well supplied with cupboards and closets fitted in around the dormer window spaces. Here the plain ivory decorating scheme has given way to gay wallpapers, an enjoyable contrast in treatment.

Attic and cellar are among the missing, except for the furnace pit. This boiler room bears a bit of attention. It is entered from the living room through a narrow hallway. The furnace, an oil burner, is somewhat larger than is absolutely necessary, but even though it is foolish to buy an extravagant furnace an entirely adequate one is most pleasant. This one never has to be forced and for two winters, notorious for their sub-zero weather, it has kept the house positively balmy.

So the house is well planned to take its many guests, treat them to warmth, a sight of lovely and luxurious surroundings and many other things which can be left to any imagination that can picture hospitality, gaiety, and all the other goods things of life in a comfortable country house.

Good maids are trained —not born

[*Continued from page 44*]

about food, buying food, and the forewords in each of the sections devoted to soup, fish, meat, etc. In this way she will learn the essential facts about food and cooking. Then teach her to read and follow a recipe exactly. Shortly you will find that her plain cooking is getting to be very fine indeed. Teach her to cook your favorite dishes first. When she does these very, very well it is time to add greater variety to your menus. Tell her how much you enjoy what she does and praise her knowledge and ability to learn quickly. This system works unbelievably well for I have seen it happen many times. A friend of mine who cannot cook herself taught a completely untrained maid to cook with a cook book and now she makes the best meals you can imagine.

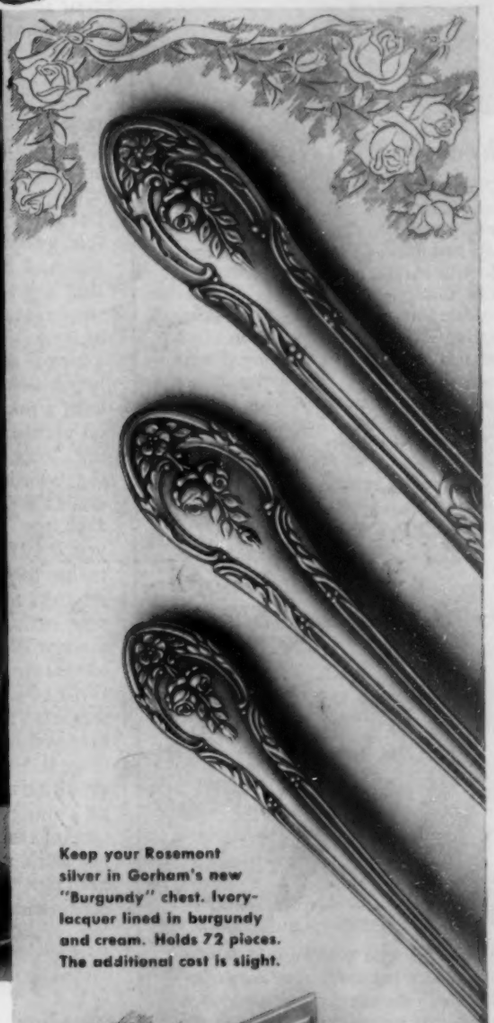
We all like to feel important. Let your maid feel that she does a lot of the executive work herself. Let her think that she is greatly responsible for the efficient, smooth way the house runs. Set aside a place in the kitchen where she can keep her cook books and recipe file. Present her with a kitchen pad on which she can jot down staples as they run out and hold her responsible for keeping a complete supply on hand. Give her a box in which to file the daily orders and menus. Write down guests' names against the menus and make a practice of asking to see them so that when you are having guests, you won't repeat meals. She won't think of all this as extra work. She'll love it for she will feel that the success of parties depends on her.

Don't expect her to carry everything in her head. Make a loose leaf note book of housekeeping notes. Make it easy to use with index tabs and in it write out special instructions as to the way you want things done. It might include directions for cleaning house, cleaning silver, polishing furniture, waxing floors, washing dishes, table service, cocktail and highball service, bed making, and countless other household activities. Everytime you happen on a better or new way of doing some household task put it in this book. While she is new, your maid will consult it daily. Later on she will use it as a reference and a reminder, and will come to regard it as an invaluable guide. Don't forget to include in this note book a list of things to be remembered every day, such as emptying wastebaskets.

Uniforms: Correct uniforms

THE NEW ROMANTIC MOOD EXPRESSES ITSELF IN SILVERPLATE

Gorham's Rosemont



Keep your Rosemont silver in Gorham's new "Burgundy" chest. Ivory-lacquer lined in burgundy and cream. Holds 72 pieces. The additional cost is slight.

THERE is a pleasing return to elegance in the new table settings. You see this mood beautifully interpreted in Gorham's newest Silverplate pattern—Rosemont.

This fine example of Gorham craftsmanship cannot be appreciated until you study its charming motif, feel its curving perfection.

Like all Gorham Silverplate, Rosemont will last a lifetime. It is substantially plated with solid silver and reinforced with sterling at points of greatest wear. The bride who makes this choice will know that she has a silverplate pattern of enduring charm. Get illustrated price lists on any Gorham pattern from your jeweler or the Gorham Company. Providence, Rhode Island . . . *since 1831.*

- **ROSEMONT FLATWARE**

34-piece service for 8	$44.66
Dessert Knives	26.00 a dozen
Dessert Forks	15.00 a dozen
Teaspoons	8.00 a dozen

- **MARLBOROUGH HOLLOW WARE TO HARMONIZE**

Tea Pot	$19.00	Tray	$15.00
Sugar Bowl	13.50	Meat Dish	22.50
Creamer	13.50	Covered Vegetable Dish	22.50
Sandwich Plate to match	7.50	Gravy Boat	12.00
Water Pitcher	27.50	Gravy Boat Tray	6.00

GORHAM *Silverplate* THE NEXT THING TO STERLING—

WISS

brings you two new

IDEAS

NO. 1—FOR INDOORS

Chrome Plated Shears

WISS introduces a sensational improvement, CHROMIUM PLATING, which not only gives Shears and Scissors a sparkling, rust-resisting finish but makes them cut smoother, remain sharp longer. The new WISS Chromium Plated line includes Manicure Scissors, Kitchen, Dressmaking and Household Shears and Scissors of all types, as well as the Pinking Shears shown above, a wonderful invention that pays for itself in time and materials saved. Use coupon below for literature showing all models and prices.

NO. 2—FOR OUTDOORS

Shock-Proof Hedge Shears

Blades, 8" to 10" $2.50 to $3.50 (Slightly higher West of the Rockies and in Canada.)

And here's another WISS sensation — a Hedge Shear with an ingenious new rubber shock absorber arrangement which prevents that nerve-jarring shock on the arms which is so tiring. Nicely balanced . . keen . . powerful — a joy to own and use.

WISS *Garden Tools*

Made in Newark since 1848

Mail in Envelope or Paste Coupon on 1c Postcard

J. WISS & SONS CO. F-5
Newark, N. J.

Mail me illustrated literature showing complete line of WISS Shears and Scissors.

Name .....

Street .....

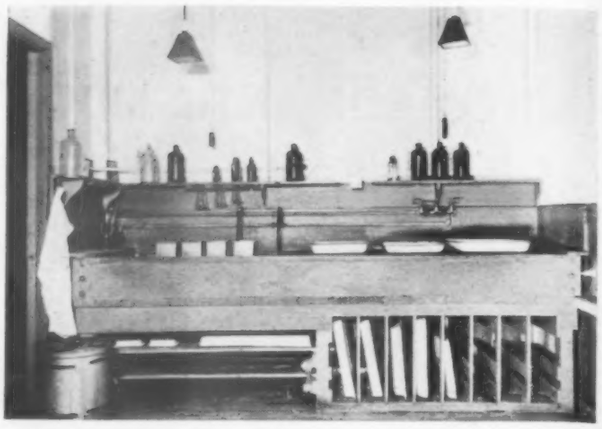
City .....State .....

should be initiated at the start. All over aprons are best for morning—as they are durable for doing the strenuous morning work. Insist on their being neat and clean tie-on aprons being used over them. In the afternoon regulation uniforms should be worn. Perhaps with one maid in the house, it will be impossible to change until three o'clock but insist on her changing then. Neat morning uniforms do not look badly at an informal family luncheon but on in the afternoon, they shriek of inefficiency. It is really no more work to go about correctly and neatly dressed than to be slipshod, and it is a great help to the morale. If a maid has four all-over morning aprons with three morning tie-on aprons, and two afternoon uniforms with three afternoon sets of aprons, collars and cuffs, she should always appear spic and span.

Does all this seem like a lot of trouble and work? It really does take pains to have a good maid but you will be repaid a thousandfold when your maid understands you and her work so thoroughly that she seems to possess a sixth sense that tells her what your needs at a given moment are before you yourself realize them; when your house seems to run like clockwork with a minimum amount of effort on your part, I can hear you saying, "Yes, and at just that point she will leave." She may but I don't think she will. A maid hates a change in her life as much as you do. She would find it just as trying to learn the ways of a new mistress as you would to train a new maid. And when she has a place where her work is organized so well that every day she feels the thrill of accomplishment, feels essential to the well being of a happy household, she will be loath to leave it. No maid voluntarily gives up a kind and considerate mistress, all opinions to the contrary. And careful training in every detail of her work and a systematic household routine constitute the greatest consideration a mistress can show her maid. It is true everytime: Perfect Mistress—Perfect Maid.

Handiest Clothespin Bag

It is made of any strong material over a wire clothes hanger. The material is cut to c ver the hanger from the hook at top to about twenty inches below the cross wire at bottom of hanger. This is turned up as far as the wire; sew each side and through center to form two pockets, and you will have a bag that never sags and as it hooks over the clothesline it is always just where wanted. MRS. WM. OSWALD, Flint, Mich.



Developing sink and workbench in an advanced amateur's darkroom built in a 9 x 7 storeroom by carpenter and plumber

Is photography your hobby?

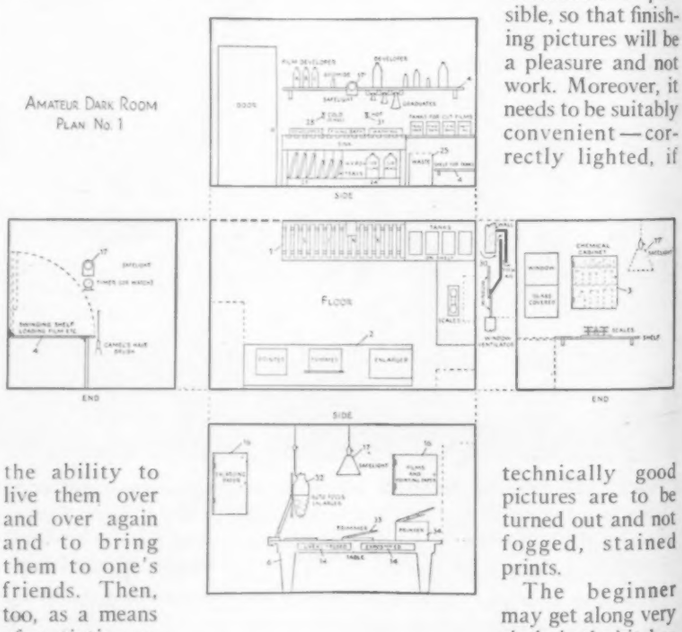
LLOYD I. SNODGRASS

As a hobby, photography has an almost universal appeal. Not only may it be an end in itself, but it will fit in with almost any other avocation. The yachtsman, the hunter, the fisherman, the naturalist, the traveler—all enjoy keeping a picture record of their activities, while the young folks are always interested in pictures of themselves, and each other in all sorts of sports and social activities. Pleasures are redoubled through the ability to live them over and over again and to bring them to one's friends. Then, too, as a means of artistic expression and appreciation of the beautiful, photography is a hobby of great cultural value.

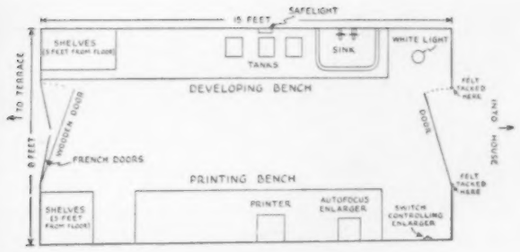
With the increased leisure time which is, and probably will continue to be the lot of the average American, the number of advanced amateur photographers is increasing rapidly. An impetus to their interest is also found in the high-speed precision miniature camera, very convenient to carry, and giving tiny pictures which enlarge most satisfactorily. The serious worker is not satisfied with merely "snapping the picture." He wants to use fine-grain film, develop his negatives, and make his own prints and enlargements, so as to get the particular effect for which he is working.

To carry on such work he needs a workroom, formerly called a "darkroom," which should be as convenient as possible, so that finishing pictures will be a pleasure and not work. Moreover, it needs to be suitably convenient — correctly lighted, if technically good pictures are to be turned out and not fogged, stained prints.

AMATEUR DARK ROOM PLAN NO. 1



The beginner may get along very nicely in the kitchen or bathroom by pulling down the shades and covering the windows with blankets to exclude any little ray of light that might cause fog. A few trays, a safelight lamp, a few prepared chemicals, a printing frame, and some film and printing paper and a sink or oilcloth covered table will answer his every need—for the time being. Sooner or later, however, the limitations



A laundry was utilized as the darkroom of Millar Brainard. A carpenter built in the developing and printing benches and the shelves for chemicals. French doors leading to a terrace were covered with a wooden door to keep out the light. A door into the house was made light proof by tacking felt around the jamb

of such working conditions will become all too apparent, and the amateur who aspires to do really good work will want his own workroom.

He will want a room carefully planned and suitably equipped where there is a "place for everything—everything in its place"—a room to which he will be proud to invite fellow enthusiasts in photography. He needs a room which can be made absolutely dark and of sufficient size to accommodate a sink, a work table, shelves, and one or more storage cabinets. In deciding on a location for a workroom which is to be more or less permanent, consideration must be given to convenience, uniformity of temperature, and dryness. An attic is seldom satisfactory. Unless well insulated, it is likely to be too hot in summer and too cold in winter. Also the installation of plumbing in the attic is often difficult and usually expensive. And the worker would soon find that there is not much fun in carrying several gallons of water up and down stairs.

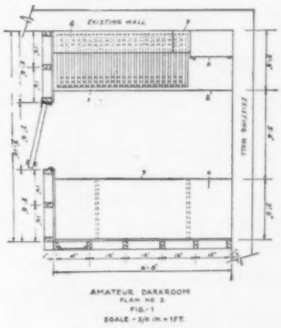
A damp cellar is about as poor a location as an attic. Dampness may cause deterioration of films and printing papers and result in weak, mottled pictures. If no other location is available, then chemicals, films, and printing and enlarging papers must be stored elsewhere, to be brought to the workroom only as needed.

A first or second floor room often works out nicely but a dry half-basement or basement is the ideal location. A uniform temperature of 60 to 70 degrees Fahrenheit is more easily maintained in such a basement while hot and cold water connections are generally near at hand.

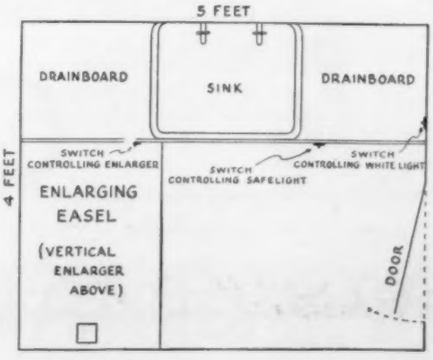
Naturally the advanced amateur photographer will have certain features in mind which he will wish to incorporate in his particular workroom. The following plans, however, present general arrangements which are suggestive and can be adapted to various situations.

Plan No. 1 is intended primarily for the worker who has a suitable small room that can be used as a darkroom. No dimensions are given, but a minimum size of 5 x 6 feet is advised. A smaller room can, of course, be used. If the room is long and narrow, the plan must be altered accordingly. The floor plan as well as the arrangement of the equipment about the room is shown in this one drawing.

The diagram indicates an orderly and convenient arrangement of equipment and supplies. The sink should be of sufficient size to accommodate four large trays at one time. If a regulation sink is not available a wooden sink which has been given three or four coats of a



suitable asphalt paint or some similar acid-proof paint, may be used. Or a wooden sink lined with dull-faced rubber sheeting will answer nicely, although it is not very permanent. Space is provided underneath for storage of trays, tanks, hypo, ferrotype plates, and waste. On the opposite side of the room is a work table with space for an enlarger, a printing box, and a print trimmer. The table should preferably contain light-tight drawers for exposed and unexposed sheets of paper while printing. A cabinet above the table is used for storage of films, printing papers, and enlarging papers.

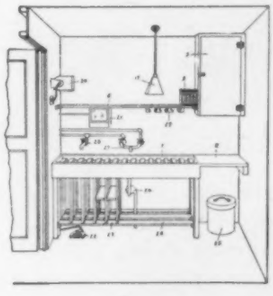


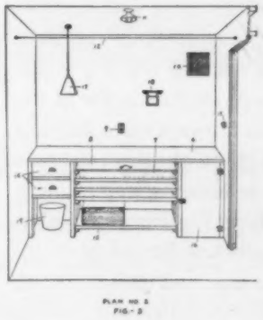
An apartment darkroom devised by William M. Strong, an advanced amateur, author of "Photography For Fun," who made use of a clothes closet adjoining a bathroom; water was piped from the bathroom, a sink installed, and a triple outlet put into the electric light socket. A drainboard was installed on either side of the sink and shelves above. An electric fan gives ventilation; safelight is under shelves

At one end of the room is a swinging shelf which may be used when loading films or plate holders. At the opposite end is a chemical cabinet and a small shelf for the scales. (The actual preparation of solutions had better be done in the sink.)

In addition to the equipment mentioned, there should be safelight lamps provided with the proper safelights for the kind of work at hand. If one or more persons are to work comfortably in a small darkroom, it is necessary to provide adequate ventilation. In the upper right-hand corner of the plan is a cross section of a window ventilator. An exhaust fan is to be preferred to a window ventilator, however, as it will provide a better exchange of air. Contrary to old ideas, a darkroom does not need to be painted black. Instead a light cream color or a panchromatic green is much better as the added reflected safe light is conducive both to good work and comfort.

Plan No. 2 is intended for the worker who wishes to build a darkroom in some convenient corner of the basement or elsewhere. The plan is for a larger and more comprehensive room with the exact working dimensions given. A space





THERE are only two important things to know about the lamps you purchase...

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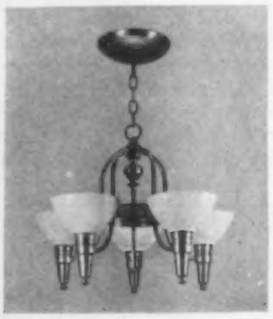

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at least 6 x 8 feet in size is required. The two additional walls may be of any suitable building material.

Figure 1 shows the floor plan, figure 2 the sink, hot and cold water pipes, shelves, safelight lamps, and chemical cabinet, while figure 3 shows the arrangement of the work table, ventilator and other equipment.

Key to drawings

1 Sink—wood—lined with galvanized iron, and painted with asphalt paint or similar acid-proof paint.
2 Work bench
3 Chemical storage cabinet
4 Shelf
5 Safelight storage rack
6 Printing and enlarging bench
7 Drying racks
8 Dust cover for drying racks
9 Electrical outlet
10 Ventilator with light trap
11 White ceiling light
12 Film drying wire
13 Switch for white light
14 Drawers
15 Blotters
16 Storage cabinet
17 Safelight lamp
18 Film developing hangers
19 Waste paper basket
20 Safelight lamp
21 Safelight lamp with opal glass for viewing
22 Foot switch for viewer
23 Tray storage racks
24 Bottle storage racks
25 Can for waste
26 Drain
27 Mixer
28 Cold water tap for washing
29 Rack for graduates
30 Window ventilator
31 Hot water tap
32 Enlarger
33 Trimmer
34 Printer

Questions and answers

[*Continued from page 11*]

underskirt with blue and yellow inch-wide ribbon, tied smack in the center front and hanging to hem line. Your pictures reframed on mats of a small spriggy blue wallpaper, frames of narrow white. Here's blue, enough to satisfy some small bit of your love of it. But Ma'am, you have got to drag the sunshine in—and that means yellow and white. Peach is a compromise—but second best, in our opinion.

Outmoded short windows over buffet

QUESTION: I have short windows over my buffet—you know the era. It is so difficult to curtain—what to do?

ANSWER. Indeed we do know the era. Passers-by had an easy time though. One knew exactly where the bathroom was by its small window, exactly where the buffet was! If it is your own house, the cost of having them filled in will be well worth it. There will, of course, be the exchange of interior-agony for exterior-agony, for unless your house is just about set for repainting, it will take some weathering to conceal your smart idea, and if the walls are stucco even longer. However, the immediate solution is the use of Venetian blinds. Have one large one made to cover all the small windows. If there are larger ones on either side, have these made separately and cover all of them with straight draperies on each end, a narrow valance enclosing it all. Keep the blinds always pulled down to sills, but the slats left open perfectly flat, to admit light. This will make one architectural unit of them, surprisingly inoffensive. If they are merely a series of short windows, use blinds as directed above, with a valance board only.

Green mahogany

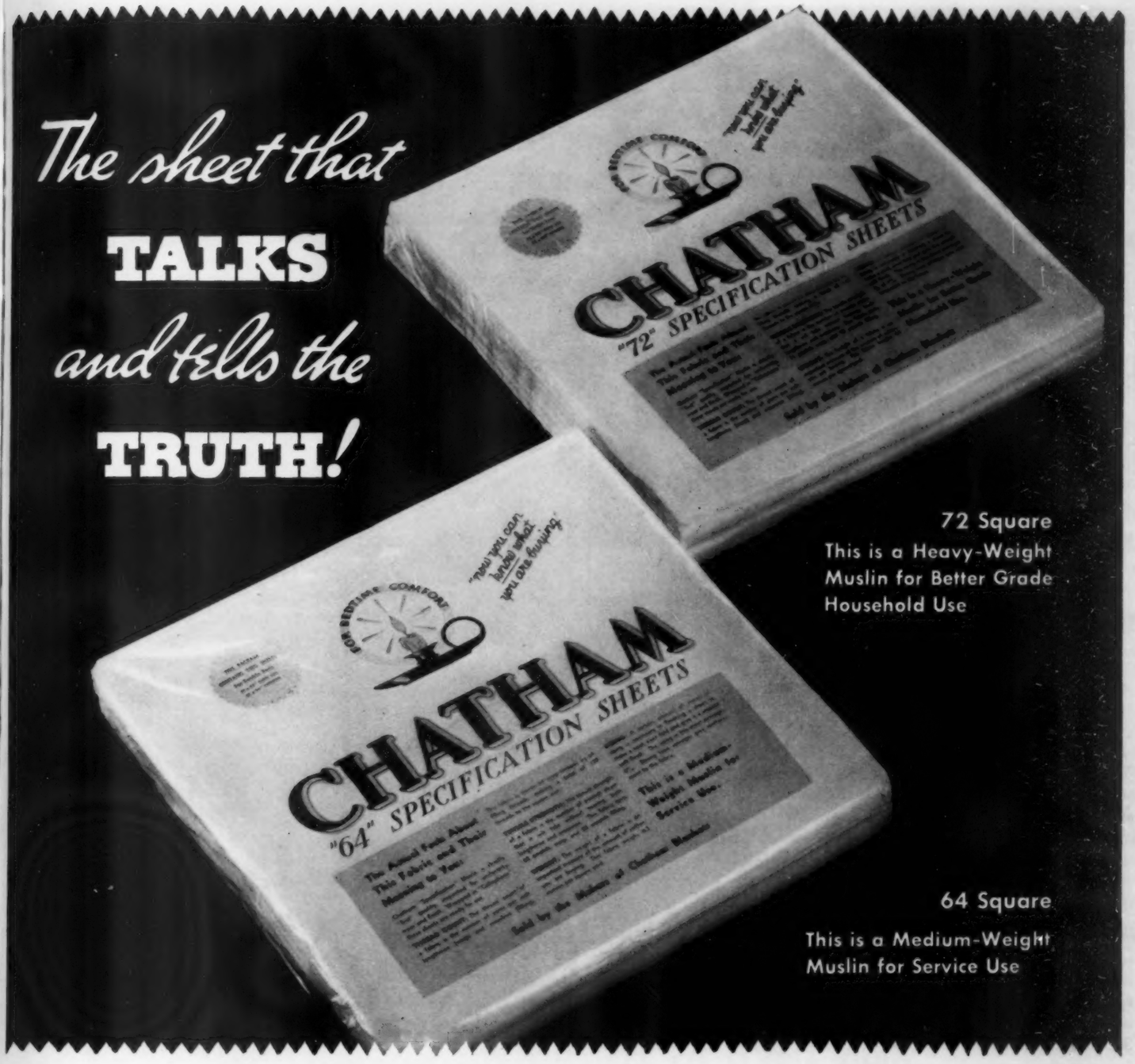
QUESTION: Inherited an old four-poster and chest of drawers of mahogany. Not in very good condition, want to use in guest room. Would you paint them a light green?

ANSWER: No! Always, always we shout more color but only for extreme smartness or perfect disguise for dull or bad taste. Old four posters and chests are neither dull, bad taste, nor smart. They don't have to bother being smart, and somehow those quaint old codgers, who knew nothing about interior decorating courses, couldn't seem to get the hang of bad taste, either. An inheritance in light green? Never. Have them refinished, no matter how long you have to embezzle from the household budget. Can't do that? Inveigle the refinisher to "test" just one corner of the head board. We will take the blame for what follows!

Oak dining room

QUESTION: My dining room has hand textured ivory plaster walls, oak woodwork, and beamed ceiling. Furniture good solid oak, well designed, but the whole rather colorless. Shall I paint the furniture ivory—or what, to make it interesting?

ANSWER: Last October we let loose a terrific blast on painting furniture. We showed a near-walnut (but not near enough) dining room suite, with all the scrolls and insets which its maker fondly believed to be "decorative." We had seen thousands of them. We sub-



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mitted our proud will to the fact that they couldn't all be thrown out and start afresh. And so we took one and painted it ivory. It could never have justified the cost of refinishing or even cutting off the whirligigs. When one got through, one would still have had a near-walnut suite, a makeshift. The solution then was to start on the premise that one would always have a makeshift, but how to make it endurable or amusing at the least possible expense, until it could be replaced? Paint. It would lighten up the dull room, allow of really fresh and sparkling colors in our fabrics. It was not deception—it was frankly making the best of a dull condition and refusing to submit to more years in that tired old room. That was one problem. We did the same with a cheap gumwood four-poster. Almost black, it was. We wanted a maple bedroom, but could not envisage a lovely maple highboy keeping even temporary company with such depressing bedfellows, and doing the whole thing at one time was out of the question. So what did we do? Well, we didn't put it off, like most people do. We put yellow and white wallpaper on our walls, and a soft green rug. We bought one good upholstered chair and brought in the highboy of our dreams. That was at least a real beginning of all the things we eventually wanted to do. The gummy old bed came through a fresh white, and completely forgot it had ever laid claims to being mahogany. Thus was another problem solved with paint. But these, my dear, were problem children—not fundamentally good at all, and needing all the whitewashing we could devise for them. Your furniture, you say, is good design. And oak is the finest, if not the most spectacular, of all woods. Perhaps it shines? Rub it down, until it is beautiful. Then wax it shyly. It's lovely, isn't it? And plaster walls are best in tans or ivory. The "interest" which you seek you can get in but one way. A perfect orgy of extravagance in the linen that you hang at the windows. Oh yes, there are terrifically clever chintzes and amazingly good designs in cheap linens. But ask to see the *most expensive* linen "they" have. You want a rich brown or a deep mulberry ground. Sidle over to the cheaper goods. Just can't seem to do the daring floral designs and get away with it. Rely entirely on color for effect, and what a difference in the "feel"—and so you plunge wildly. But let me tell you this. That expensive linen is going to drape exactly like it felt in your hand—with a softly heavy fullness that needs no gaudy tie-backs or ropes to give it "line." Those colors are going to grow and grow on you and, like good wine, improve with age. The result? Not startling, but a rich dignity, no matter where one looks, whether it be at the beams, the soft waxy table top or the draperies. In fact, the same insidious thing we are constantly dynamiting in most homes—a deep content with what you have.

Regency living room

QUESTION: Have a Regency living room. What kind of lamps to use?

ANSWER: If you can use table lamps almost exclusively, your problem will be greatly simplified for alabaster urns, fluted china bases, and columnar shapes in painted wood, tôle, or marbelized effect are being shown in great variety of color and price. Simple stretched shades, square or drum shaped, are best. They should be just as elegantly simple as your purse allows, and it should be *made* to allow more for this item of decoration than is usually allotted to lamps and shades. Floor lamps are more difficult, and only personal shopping can track down the very few suitable for a Regency room.

Double-duty guest room

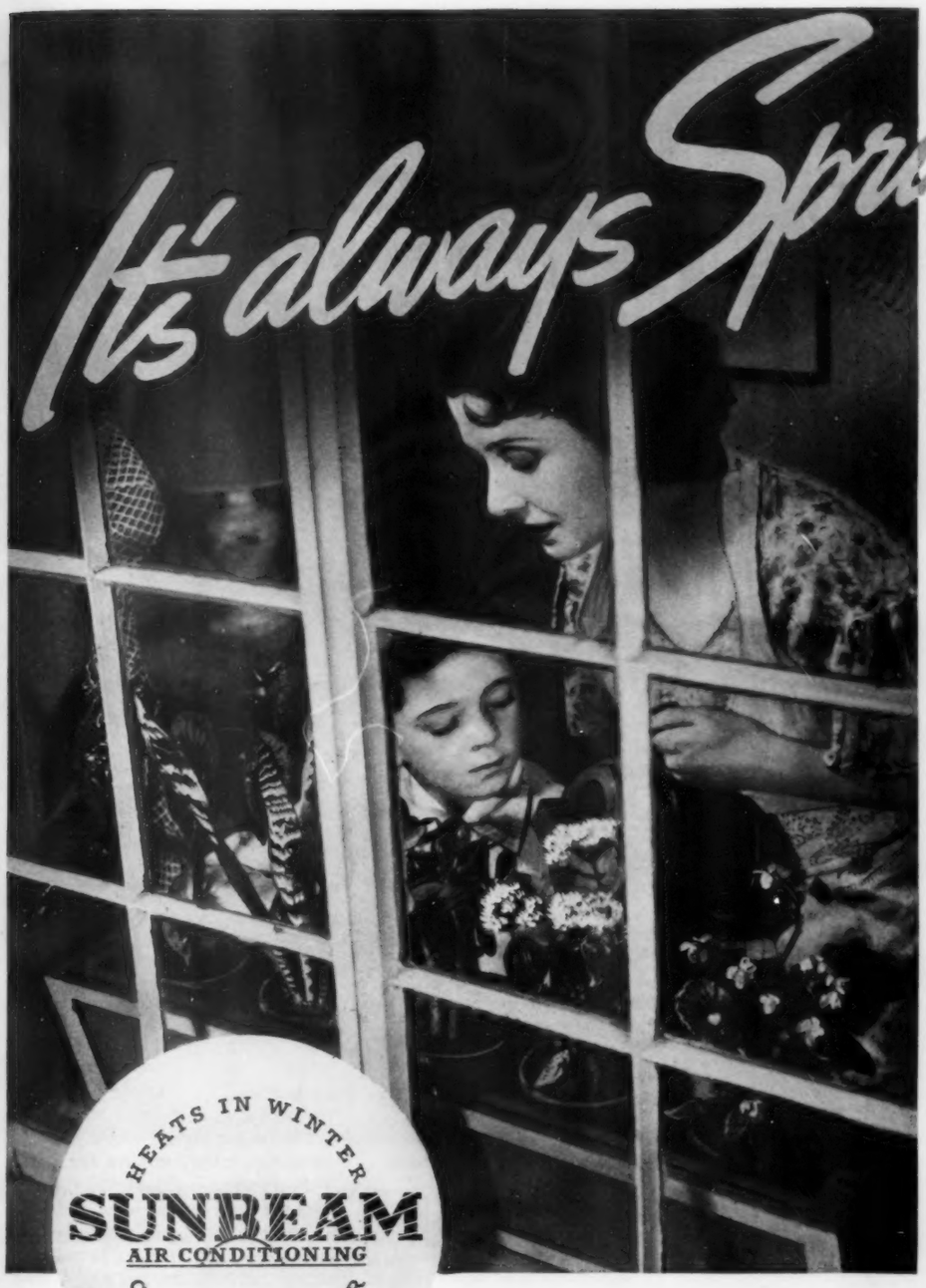
QUESTION: Making over one room as a guest room, not used more than four or five times a month for this purpose. Wanted maple but will this make it too "bedroomy" for any other use?

ANSWER: If you use twin beds, yes. Why not twin studio couches, without backs, placed lengthwise along wall with low chest of drawers between? A knee-hole desk can then be placed end-wise out into room and an easy reading chair placed in front of it, both having use of the same lamp. This arrangement takes no more room than if the beds were placed out into room, and it will seem much more a study when not in use as a guest room. A maple desk and chair and low chest of drawers, used with tailored homespuns will offset the bedroom effect that pleated ruffles and flower designs would immediately suggest. Few small homes can afford the luxury of the little-used but at times urgently needed guest room. Small homes do get along without a study, but they shouldn't. Why not have both?

First necessities

QUESTION: What do you consider the essential "firsts" in a new living room?

ANSWER: A Lawson sofa with the fattest, most expensive cushions you can afford. A Lawson sofa can be upholstered in brocade and be elegant. It can be slip-covered in chintz with pleated ruffles and



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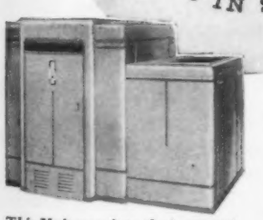
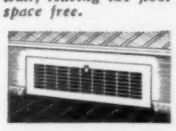


This Unit goes into the basement.



The inconspicuous Grille that is set in the wall, leaving the floor space free.

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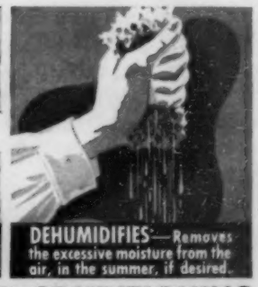

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Syracuse China is unconditionally guaranteed against crazing. You'll never find the surface a network of unsightly and unsanitary cracks.

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be as "homey" as your heart desires. It can be tailored with a straight slip cover that covers its legs, edged with moss trimming, and hold its own with the most modern minded. A knee-hole desk, unless you can afford a very good secretary. The cheap ones offer too much imitation wood for their price tags, and tower over the sofa and low chairs that you will want. Two barrel chairs, because they are as versatile as your Lawson sofa when it comes to recovering or slip covering them. Two lamp tables and a coffee table. Do not fritter away your money on too many small end tables that are not high enough for lamps, not strong enough to hold a high stack of magazines, and not big enough to set down a tray. A desk chair, preferably two exactly alike, the second one to use near the sofa. You then have two matching chairs should you later want to use them in the hall. You have two barrel chairs to give balance on either side of the fireplace. Having things in pairs saves much hair-tearing when you decide on a new arrangement. Other easy chairs, a pair of chests—these are the things you will want later but these "firsts" if purchased carefully are the things that can be covered and recovered and slip covered for years and years—the number of years depending entirely on how much you put into them at first purchase. No matter how much you pay for them, you can take inventory at the end of ten or fifteen years and find they were the cheapest things you bought when you started out!

Identification of illustrations

Frontispiece:
American Toile paper, Becker, Smith & Ross
Hudson Valley Scenic, Imperial Washable Wallpaper
Classic paper, M. H. Birge & Sons Co.
Rep overdraperies, Stroheim & Romann
Glass curtains, Quaker Lace Co.

* * *

Striped wallpaper, Imperial Washable Wallpaper
Iris chintz, Witcombe McGeachin & Co., Sanforized-Shrunk
Striped chintz, H. B. Lehman Connor Co.
Beige gauze, Columbia Mills

* * *

Wallpaper, Thibaut
Plain chintz, F. Schumacher & Co.
Trimming, Consolidated Trimming Corp.

Page 9:
Linen, Titus Blatter & Co.
Shuttlecraft carpet, Firth Carpet Co.

* * *

Sanforized-Shrunk chintz, Witcombe McGeachin & Co.
Wallpaper, Imperial Washable Wallpaper
Blanket, Chatham Mfg. Co.

Page 10:
Flowered chintz, F. Schumacher & Co., Inc.
Cellophane glass curtains, H. B. Lehman-Connor Co.
Floor-plan rug, Alexander Smith & Sons Carpet Co.

* * *

Child's wallpaper, Thomas Strahan Co.
Ruffled curtains, Bartmann & Bixer Inc.

* * *

Entire color scheme devised by Nashua Mfg. Co.

Page 11:
Wallpaper, Thomas Strahan Co.
Chintz, Titus Blatter & Co.
Slipcover material, Richard E. Thibaut Inc.
Rug, Clinton Carpet Company
Fringe, Consolidated Trimming Co.

* * *

Flower-pot wallpaper, Star-Peerless Wallpaper Co.
Curtains, Scranton Lace Co.
Chair covering, Richard E. Thibaut Inc.

* * *

Brown wallpaper, Richard E. Thibaut Inc.
Glass curtains, H. B. Lehman-Connor Co.
Upholstery fabric, H. B. Lehman-Connor Co.
Rug, Bigelow-Sanford Carpet Co.

Upholstery and white accessories come clean

[*Continued from page 23*]

soapstone over grease spots. Leave on over night, then wash off with warm water. Repeat if necessary. Emery paper, powdered emery or pumice, applied with a circular motion and finished off with whiting, will smooth roughened marble. As with alabaster, avoid the use of acids for they remove the finish.

Ivory that is discolored may be cleaned with lemon juice and salt. If merely dirty, clean with damp sponge or damp brush. Do not soak ivory articles in water. Unless quite new, ivory is likely to split when wetted. White bone articles seldom require anything other than a good washing with soap and warm water.

White stone flags, sills, steps, railings, etc. will remain white much longer if, after being rubbed (while wearing gloves) with a little coarse sandpaper to remove marks, they are simply dusted with a cloth.

White leather photograph frames, card tables, lamp bases, cigarette and stamp boxes, book covers, waste baskets, writing portfolios, desk sets, etc. are usually cleaned with a commercial preparation made especially for white leather. These articles are so often trimmed with pipings or bands of contrasting colors—also in leather. In cleaning these, instead of attempting to avoid touching the dark trimming (thereby not cleaning the white parts thoroughly) it is better to coat the entire surface

Does Your Mattress Fit...

Everyone has a Tired Spot . . . Some part of the body that tires first . . . and most. To ease that spot—your mattress must "float" your body

AFTER the day's work—where do you tire most . . . back, neck, or shoulder blades? Orthopedists say those tired spots are just *tense muscles*. The way to relieve them is take the strain off those muscles—and the time to do that is at night.

But—does your mattress ease the strain?

Not if it is too hard. Nor too soft. Sagging . . . or lumpy. Such mattresses only increase the strain. They even leave you aching in the morning.

To take that strain off your spine, your mattress must *flow* into every curve . . . give even support to every part . . . Then tired muscles can completely *let go!*

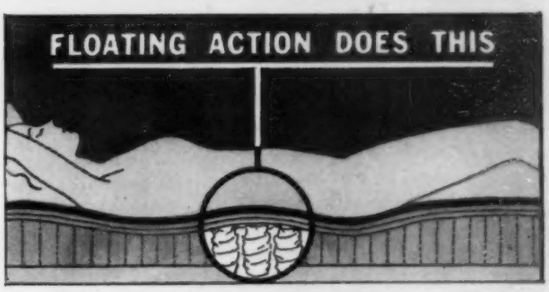
This is what you get the instant you stretch out on a Simmons Beautyrest Mattress. Its scientifically balanced "floating action" fits your body completely, rests it thoroughly.

Your tired spot is instantly eased. Your muscles completely relaxed.

Owners find they sleep better on a Beautyrest than on any other mattress. Wake up more fully rested. Feel better in general.

You can enjoy these same benefits. The Simmons Beautyrest Mattress costs you only 2¼ cents a day!

Simmons Company, 222 North Bank Drive, Chicago. New York, San Francisco, Atlanta, Los Angeles, Dallas, Seattle, Kansas City.



The Beautyrest's famous "floating action" fits into every curve of the body. Rests and supports tired hollow spots. Cradles shoulders and hips. 837 coils of finely tempered steel, between layers of softest cotton, allow perfect adjustment no matter what position you take.

CHECK THESE QUESTIONS:

	Yes	No
Do you wake up feeling tired?		
When you lie on your back, is there a hollow under the small of your back?		
When you lie on your side, does your mattress fail to fit hips and shoulders?		
Does your body roll into the middle of the mattress?		
Do you wake up feeling you've not had enough sleep?		

ONE OR MORE "yes" answers means your mattress is failing you. Don't put up with it another day.

SIMMONS *Beautyrest*

WORLD'S LARGEST MAKERS OF BEDS • SPRINGS • MATTRESSES • STUDIO COUCHES • METAL FURNITURE

Dress Up Your Shower With "*ILLUSION"

You can transform any bathroom in the twinkling of an eye with a colorful Kleinert's "Illusion" Shower Curtain. Gay designs to lend character to plain walls, vibrant clear shades for use with figured backgrounds—in curtains of the loveliest sheer silk, waterproofed by an exclusive process. In addition to their decorative value, Kleinert's Shower Curtains possess sternly practical virtues—they never, no NEVER, crack, split, or peel!

For your pocketbook's sake, *ask* for Kleinert's "Illusion" Shower Curtains and look for the label that shows you are getting what you want.

Kleinert's
*T. M. Reg. U. S. Pat. Off.

SHOWER CURTAINS

Guaranteed by GOOD HOUSEKEEPING

of the article with the cleaner and then touch up the dark trimmings after the white cleaner has dried. A tiny paint brush like those used for applying liquid nail polish is fine for this purpose. Remember this when cleaning monogrammed white leather articles, too.

White patent leather objects soon become badly fingermarked. Rub with a cloth dipped into cold milk, until all marks disappear. When dry, polish with a soft cloth. White Vaseline is a good softener and polisher for dried or checked white patent. The same treatment applies to colored patent.

So many tiny boxes and living-room table accessories are covered with light-colored leather or kidskin. After a few cleanings, how gray and unattractive they are. Isn't a pretty tan color better than a dingy white? Just mix ten drops tincture of saffron with three tablespoonfuls olive oil. Apply two coats, rubbing in with soft flannel. The article should be cleaned first, paying special attention to grease spots which are likely to absorb more of the coloring and look darker than the surrounding area. Colored leather may be rubbed with sweet oil and dried carefully with a soft cloth.

White candles or pastel candles that have lost their original luster because of dust accumulations may be freshened by rubbing with a cloth saturated with alcohol.

White satin cushion tops, couch coverlets, and boudoir accessories are lovely but extremely perishable. Good quality white satin (or any light shade) may be cleaned and freshened quite satisfactorily by this method: Remove satin from the form or filling and stretch over ironing board or padded work table. Use a grease solvent or stain remover (suitable for silks) on grease spots, then sponge the entire surface lightly with a weak solution of borax dissolved in a quart of water. Follow the grain of the satin or the surface will be roughened. Press on the wrong side only when dry.

White velvet cushion covers and coverlets should be cleaned professionally, if possible. For home steaming, place pile side up, over a hot iron which has first been wrapped in a heavy damp cloth. As the steam rises, bring up the nap gently with a very soft brush.

Velveteen and corduroy articles can be washed at home. The seams should not pucker after washing if they are first stitched closely, using a loose thread. Plunge the article up and down in warm soapy water. Rinse, using the same plunging motion in several clean waters. Squeeze dry but do not twist or wring for this will wrinkle and crease the material. Hang over rack or rod in warm room, not over intense heat, to dry. Do not fasten with clothes pins for these will leave a mark. Nothing should touch or rub against the velvet while drying. When dry, velvet will look like new if well brushed gently until the nap is all raised and fluffy.

White Walls and Woodwork: Finely powdered starch, rubbed over the walls with a clean soft cloth is far superior to dough or bread crumbs for cleaning white or light-colored wallpaper that is not washable. Commercial wallpaper cleaners or art gum may also be used. Where grease spots occur, rub in as much magnesia or Fuller's earth as will adhere to the spot. After allowing this to stand for twenty-four hours, dust off carefully but *do not rub*. Wallpaper cleaner or art gum will remove finger marks from white unpainted plastered walls.

Unsightly marks made by striking matches on white painted plaster or painted woodwork can be removed by rubbing with a cut lemon. A very light coating of white Vaseline over the spots will discourage future offenses.

Good quality white paint, on woodwork, should withstand soap and water cleansing. Provide two basins of warm clear water. Change water often as cleaning cannot be done with dirty water. Make a warm suds of mild white or oil-base soap (or soap flakes), as strong caustic soap or yellow soap tends to yellow white paint, in time. Wring cloth nearly dry out of the suds and rub with the grain of the paint. Use a fine frictional substance such as whiting on badly soiled places. Rinse well in clear water. Dry with a soft lintless cloth. Remember that very hard rubbing, while washing, has a tendency to remove the gloss.

Water in which two or three onions have been boiled makes an excellent cleanser for white paint surfaces where the paint is of poor quality and easily rubbed off. No soap is needed, yet all dirt will disappear, leaving the painted surface clean and glossy. Onion water also protects picture and mirror frames from fly specks.

Kerosene is another good cleanser for painted surfaces that will not withstand much scrubbing. Moisten a cloth with the kerosene and rub over the paint until clean. Wipe dry with another clean cloth. Leave the window open until the odor is gone. Kerosene has a yellowing effect on white paint, however, if used too often. It is very effective on woodwork where soot has collected.

White Window Shades: White window shades that are not washable are often cleaned successfully with commercial wallpaper cleanser or they may be coated with kalsomine bought in powdered form (in any desired color). This is stirred with a long stick into cold water until thick enough to spread. The shades are taken down, the surface dust brushed off and placed on a flat surface. Start at the top of the shade and work down. Let stand for some time and apply a second coat of kalsomine if needed. Turn the shade over when thoroughly dry and proceed in similar manner.

To clean washable shades, spread shade over flat surface. Rub briskly with sponge dipped often in mild soap suds. Remove suds with another sponge, window wiping device, or soft cloth. Rinse with clear water. Dry thoroughly.

Worn shades should be unrolled and inverted on the roller. A new hem for the stick may be stitched on the sewing machine. Always remove shades from windows when washing the windows or the woodwork near windows.

Dollar Ideas from American Home readers

Rugs That Curl Up

I've found a good way to keep my kitchen and bath rag rugs from curling up on the ends. After I wash them I dip the ends in weak starch. This gives more body to them and keeps them flat on the floor. MRS. H. W. BUCKNER, Battle Creek, Mich.

The Versatile Wringer

Perhaps some of the owners of electric washing machines with roll wringers have not discovered that ironing day may be relieved greatly of its labors by putting those wringers to a novel use. In our home we make a practice of taking all our bath and hand towels from the line just before they are really dry. Sometimes, when they have become too dry, in warm weather, we sprinkle them a little. We fold each towel lengthwise, twice. Then, screwing the rolls of the wringer tightly, we pass the towels through a couple of times, hanging them, then, on a rack to dry. For our family use we think they look well, and what we like best is that the freshness of the outdoor air is still in them. FLORENCE R. MUTTY, Bangor, Maine.

Start Plants on the Window Sill

If you are one of those persons who never have luck with house plants try giving them a start on the window sill above the sink. The humidity which rises from the sink is beneficial to them. Besides, it lends a cheery note of decoration to the kitchen. P. M. GERWITZ, JR., Normandy, Mo.

Tapioca Glue

Tapioca, soaked in water, makes a nice glue, especially nice for children's use as it is harmless, odorless and stainless. MINNIE W. TARREY, Ithaca, N. Y.

A California garden in the Andalusian manner

At the home of Mr. and Mrs. Joseph E. Duke

THE appeal of this garden of Mr. and Mrs. Joseph E. Duke in Altacena, Cal., is not to the senses alone, but to the intellect as well. Bloom is not the most important thing in it, and there is no lawn. Even in front of the house, the space to the street has a ground cover of English ivy beneath a planting of young Citrus trees. But we are pleased by our comprehension of its design, by its architectural order and fitness, by the practical realism with which it adapts itself to the climate and topography. Although the initial expense is probably greater in a garden of this sort, it requires little labor to keep up and the maintenance is surprisingly low. And there is always the advantage that the hostess who shows her guests into this garden, at no matter what time of year, is never under compulsion to apologize for lack of flowers, for the most important effects are independent of seasonal fluctuations.

The garden is done in the Andalusian style on a long narrow lot which slopes gently downhill at the back of the house. The development consists of four separate garden "rooms," one below the other, opening off a single wide walk which serves as a connecting corridor. This division of space creates variety and interest, while the value of a vista the length of the garden is maintained by the long walk which runs next to the boundary at one side of the property. It suggests depth.

The first "room" at the top is treated with a simplicity almost austere, but suited to the needs of a dry climate. The floor of this terrace is made of decomposed

The shelter at the bottom of the garden, serving as the necessary terminal feature to the long walk and vista from the house, is exactly right in scale for the place it fits

Jessie Phillips, Landscape Architect

This simply designed pool decorates the garage wall, and terminates the axis of the second garden level. Instead of the usual fountain head, water comes from two small frogs sitting in the corners

she has more leisure time now.. thanks to

Mrs. Lucky Homemaker has more leisure time now, thanks to Gimco Rock Wool House Insulation. Her daily routine tasks are so much easier, less nerve racking—she can accomplish so much more in less time because her home is cooler and more comfortable.

In her home, bake-oven bedrooms are things of the past. During the hot summer months top floor rooms are 8 to 15 degrees cooler, and the entire house is more comfortable.

You, too, can accomplish more, easier, and have more leisure time. Gimco Rock Wool House Insulation is one addition to home comfort that pays dividends.

A fluffy, fire-proof layer of Rock Wool can be "blown" pneumatically into the hollow side-walls and over top floor ceilings of your home—without alterations.

Don't say that you like the idea, but that it costs too much. The nominal cost can be met with our Gimco Finance Plan.

Write today for your free copy of the valuable book, "New Comfort for the Modern Home".

AH536

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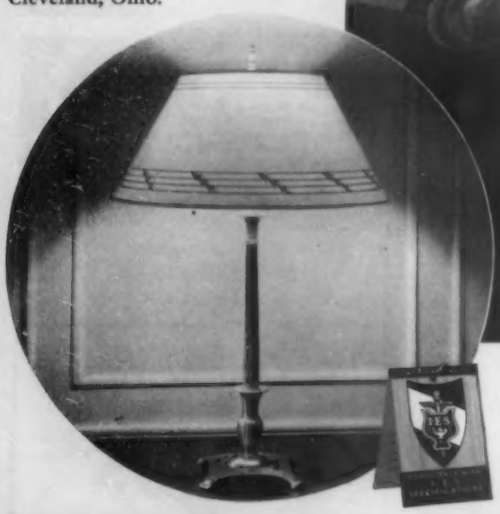
"Simply fascinating," is the verdict of all who have seen the newest I. E. S. Better Sight Lamps. Inspired by the tremendous vogue for these new lamps, noted lamp designers have created many beautiful new styles that will enhance the charm of any room. *But I. E. S. lamps have more than beauty.*

Developed to protect eyesight... they comply with all specifications of the Illuminating Engineering Society... an organization of America's leading lighting authorities. They give ample, glareless light... properly diffused ... the kind of lighting that every member of the family needs to read, write, figure or study with eye-comfort and eye-safety.

You can obtain them at your department store, electrical store, furniture store, or lighting company. Send for an interesting new booklet called "Help for Your Eyes." I. E. S. Better Sight Lamp Makers, 2116 Keith Building, Cleveland, Ohio.



LOOK FOR THIS TAG

This tag certifies compliance with all Illuminating Engineering Society specifications. Look for it when you buy—and when lamps are delivered to your home.

Better Sight I·E·S Lamp Makers

George D. Haight, Photographer

granite, ground to a fine gravel, soft yellow in color. On its bare surface shadow patterns are thrown in sharp relief, moving with the sun all day long. This yellow gravel is used for walks and paths throughout the garden, and gives a particularly mellow effect combined with the rose brick of the steps and ramps, the rose-colored tile and flower pots. Against the white wall that bounds the upper side of the terrace are silhouetted espaliered Fig trees, and a small octagonal pool with lead figure is centered on the long axis.

The second, smaller area below the terrace is characterized by a decorative wall-pool, inlaid with tile, against the garage wall. It is flanked by Peach trees, and approached by a walk bordered with Lilies and Iris. The third division is a square formal rose garden, the Rose bushes enclosed in Box hedges outlined with red tiles in the Spanish manner. The fourth division at the bottom of the garden is devoted to flowers for cutting, vegetables, and fruit trees.

Terminating the long walk is a garden shelter, in very successful scale, made of whitewashed brick with a roof of shakes and a tile floor. The formal tone of the garden is continued here in the clipped Bay trees in pots, the balanced placing of pots of Ivy and hanging boxes on the wall. Since this shelter faces north (looking toward an impressive panorama of the near-by mountains), the rear wall is perforated by openings in the top to let in a checkerboard pattern of sunlight as shown on the preceding page.

The square Rose garden that fills the third level, and, above, the little pool with lead figure that marks the axis of the long walk. Other photographs on the preceding page show the upper terrace with its yellow gravel floor; pool decorating the garage wall and terminating the axis of the second level; the shelter at the bottom of the garden

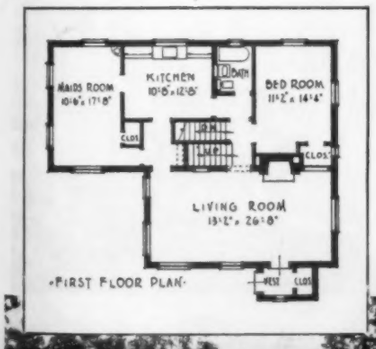
Residence of Alvan MacCauley, Jr., Grosse Pointe, Michigan

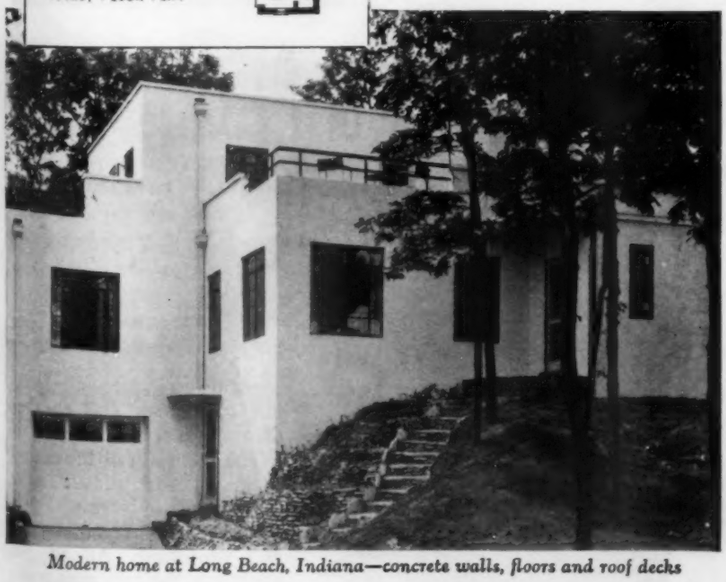
BEAUTIFUL

TIME DEFYING

ECONOMICAL

ARE HOMES OF CONCRETE





Modern home at Long Beach, Indiana—concrete walls, floors and roof decks

What do you want most in that dreamed-of home?

BEAUTY? Concrete is suited to any architectural style . . . offers an almost limitless variety of warm, soft colors . . . takes any surface texture.

PERMANENCE? Concrete resists fire, storm, termites and decay. For generations of happy living it provides a carefree home—free from sagging or settling, from cracked plaster, sticking doors and windows and creaking floors.

ECONOMY? Recent developments make concrete so low in first cost that it is an incomparable value. It reduces upkeep to the absolute minimum.

Now, Firesafe Concrete Floors at low cost

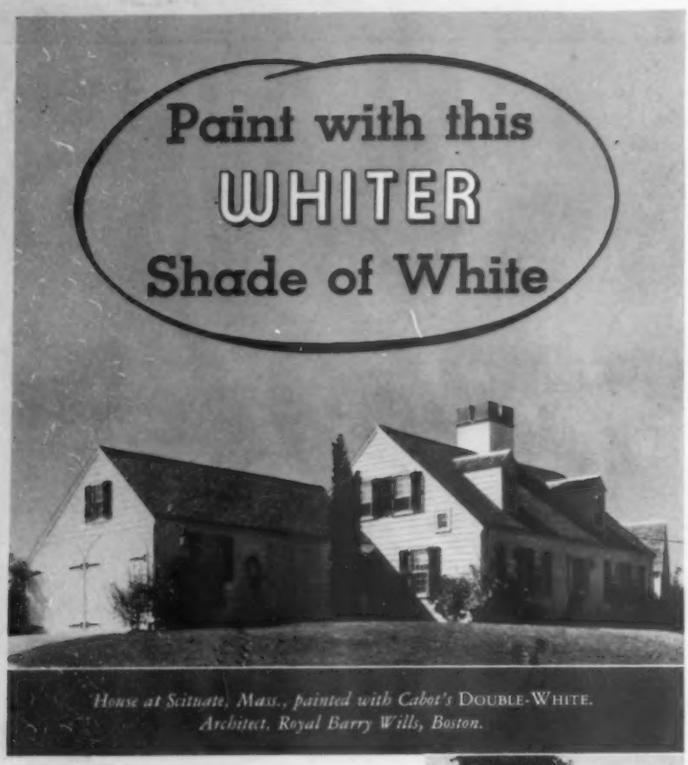
New building methods have lifted concrete floors out of the luxury class. Now home owners can have the same kind of concrete floors used in costly hotels and apartments. They're warm, rigid, quiet, and they take any type of covering—carpet, wood, linoleum, or simply colored and waxed.

TELL YOUR ARCHITECT you want a concrete home. Have a concrete contractor or concrete products man estimate your house with firesafe concrete walls and floors. Demand a firesafe roof. Be sure that your architect and builder are familiar with the new technique in concrete construction.

Free booklet, "22 *Low Cost Concrete Homes*," sent on request.

PORTLAND CEMENT ASSOCIATION

Dept. A5-5, 33 West Grand Avenue, Chicago, Illinois



House at Scituate, Mass., painted with Cabot's DOUBLE-WHITE. *Architect, Royal Barry Wills, Boston.*

Architects, experienced with house paints, know that there are *many shades* of white. They also know that many white paints, affected by gases in the atmosphere, turn gray and dingy within a few months. To get a permanently *whiter* white, they specify Cabot's DOUBLE-WHITE. For example, a recent collection of small houses chosen by one of the leading architectural magazines showed that DOUBLE-WHITE and other Cabot's Collopakes were used more frequently than any other paints . . . Insist on Collopakes when you paint your house this Spring. Remember, these are the *only* paints made by the patented Collopaking process, which divides the pigments from 100 to 1000 times finer than ordinary methods, giving *greater hiding power* and *longer life.* For full information, sign and mail coupon below.

House in Westchester Co., N. Y. Paint, Cabot's DOUBLE-WHITE. *Architect, Arthur T. Remick.*

House in Purchase, N. Y. Painted with Cabot's DOUBLE-WHITE. *Architect, Lucius S. Beardsley.*

House in Minneapolis, Minn. Paint, Cabot's DOUBLE-WHITE. *Architect, Rollin C. Chapin.*

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A little house in Middletown, Del.

The home of Miss Elizabeth Collins

JUNE JOHNSON

THERE have been many tenants, in this little cottage, since the plantation owner built it on his land nearly two hundred years ago. The present owner found a drab, brown frame house with a maple shaded lawn at the right; an old well near the kitchen; stepping stones leading to the boxwood and flower garden near by; and enclosing it all—a picket fence.

The dwelling is rectangular in shape with the living room in the left of the main section, the dining room in the right, and the kitchen added to the rear.

At the right of the front door, which opens directly into the living room, a quaint closed stairway rises to the three small bedrooms on the second floor. The heavy door at the foot of these stairs still swings on the original H and L hinges.

There are interesting brick fireplaces in living room, dining room, kitchen, and one bedroom. All of them were carefully concealed by bricks, plaster, cement, and wallpaper. And, although they are now the only heating facilities used, they provide ample warmth because of the low ceilings and splendid insulation in the walls. The space between the heavy, hand-hewn studding is filled in solidly with brick work, serving well to keep out chill winter winds.

The wide pine board floors of all the rooms were resplendent in yellow paint. And I am sure that Joseph's coat of many colors must have been a drab garment compared to the coats of many hues, under which the rest of the woodwork was hidden. Pine walls, mantels, doors, and windows—none had been neglected. It seemed as if each new occupant for a century or so had gratified a desire to paint and the last onslaught had left the wood buried still deeper under battleship gray.

Hours of hard work and quantities of lye and water finally removed all of the paint, as well as patches of skin here and there from the arms and ankles of the workers. After the wood had been waxed the painters waved their magic wands over the dull, brown exterior, and presto! the weather boarding was white—the shutters soft green, and another dream had come true.

Photographs by the author

The two walls of the dining room that are plaster were colored apricot by mixing yellow ochre and Venetian red and whitewash. All of the boards in the two pine walls are very wide—one measuring nineteen inches across.

LINE-UP FOR TODAY'S KITCHEN: *All working surfaces in this modern kitchen are Monel Metal. Mother is packing up the picnic lunch on a Monel Metal "Smartline" Table, designed by Ray Patten. It is one of several attractive models manufactured by Mutschler Bros. Co., Nappanee, Indiana. The Monel Metal Cabinet Sink has a built-in dishwasher supplied by the Westinghouse Electric & Manufacturing Co., Mansfield, O. On the right is the newest model Westinghouse Electric Range. Its top is Monel Metal. Monel Metal sink and cabinets manufactured by the Whitehead Metal Products Co. of New York, Inc.*

silvery surfaces.. *that go to any length to please you*

AND YOUR POCKETBOOK

YES, you may now have a Monel Metal sink in the exact length your kitchen calls for. Any length from 48 to 144 inches — *in fractions of an inch.*

And here's more good news. You may now order a Whitehead steel base cabinet which fits that sink as perfectly as your glove fits your hand. Order any arrangement of drawers you choose. Incidentally, by buying sink and cabinet as a unit, from the same manufacturer, you save yourself a lot of trouble — and expense.

Who said "high priced?"

Monel Metal equipment is "tops" in beauty—but not in price. If you still don't believe us, consider these facts:—

Whitehead Monel Metal sink and cabinet units start at $88.50.* Westinghouse built-in dishwashers are equipped by Whitehead with Monel Metal sinks as illustrated above.

Next consider the electric range. Its silvery Monel Metal top adds only a few dollars to its price.

And, believe it or not, Monel Metal-topped tables sell for only a shade more than ordinary, old-fashioned models.

No rust for the weary

And what's more, no chipping and no cracking. Monel Metal is solid metal—with no plating to wear off or scratch off. That is why these silvery surfaces remain smooth and easy to clean throughout a lifetime of service.

Monel Metal

There are 57 different models in Monel Metal sinks. One bowl — or two. Single or double drainboard — with or without grooves. For detailed information about Whitehead all-steel cabinets and Monel Metal sinks, write to the manufacturers and distributors, Whitehead Metal Products Co. of New York, Inc., 304 Hudson Street, New York, N. Y.

THE INTERNATIONAL NICKEL COMPANY, INC.
73 Wall Street New York, N. Y.

*This price applies only to deliveries made east of the Rocky Mountains.

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Monel Metal inherits from Nickel its finest qualities — strength, beauty, and ability to withstand rust and corrosion. When you specify metals remember that the addition of Nickel brings toughness, strength, beauty, and extra years of service to steels, irons and non-ferrous alloys.

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Because this copyrighted label is your warranty that the grade specified by your contractor or floor-layer is Certified by the National Oak Flooring Manufacturers Association, guarantors of NOFMA Oak Flooring Grades.

To qualify for the use of this label, producers of NOFMA Oak Flooring must conform to grading requirements as endorsed by the National Bureau of Standards, U. S. Department of Commerce. To safeguard that conformity, NOFMA, as owner, under copyright, of its Certified Grading Rules, supervises manufacturing and grading at all NOFMA flooring plants, through a staff of field inspectors.

NOFMA is the only organization within the industry, authorized to exercise such supervision. Under this sole jurisdiction, appearance of its label on Oak Flooring bundles, therefore, certifies NOFMA Grades, according to National Bureau standards, and, in addition, the manifest intention of this group to keep faith with every user of NOFMA Oak Flooring.

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THIS OAK FLOORING IS GUARANTEED AND MARKED FOR GRADE BY THE MANUFACTURER; IS INSPECTED AND CERTIFIED BY THE
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NATIONAL OAK FLOORING MFGR'S ASS'N
536 DERMON BUILDING
MEMPHIS, TENNESSEE

The furniture in this room is also old pine—ladder-back chairs, low chest, narrow corner cupboard and trestle table. Chintz curtains, in a white lilac pattern on a dark green background, are hung at the deep windows.

And at night when candle-light and fire-light flicker softly on the mellow wood and reflect in the low copper bowl of green and white flowers on the table, the simple beauty created here is ample reward for all of the work.

Well proportioned antique furniture emphasizes the quiet dignity of the living room. Several mahogany tables and one of cherry blend harmoniously with a comfortable high-backed walnut sofa and matching rocker upholstered in walnut corduroy. Twin chairs covered in cream and crimson printed toile repeat the warm color in the cream and crimson chintz curtains. A fine etching, several good prints, and bowls of flowers complete the picture.

Besides the small bedroom that boasts of a casement window, old-fashioned sprigs of blue flowers on the wallpaper, and a quaint brick fireplace, there are two more bedrooms on the same floor and two in the attic. Two rooms over the kitchen were the servants quarters, added by some prosperous tenant.

The kitchen is a very large, low ceilinged room where nothing modern dispels the atmosphere of days gone by. Gay dishes in a charming corner cupboard—a low chest of ancient vintage—crude pottery bowls and jugs on the fireplace mantel—all seem to "belong." The electric refrigerator is the well outside the kitchen door where the old oaken bucket, containing the food, is still lowered by a rope to the ice cold depths below. And the electric stove is the most interesting feature of this room—a wide brick fireplace with brass andirons.

This is the room where gay picnic suppers are held—when the guests cook meat on long forked sticks held over the burning logs. On winter nights what does it matter here if the wind howls enviously outside and the rain beats furiously against the roof? What if there are tales of a peg-legged ghost that roams restlessly in the old house next door on nights like this? The bright dishes are taken down from the cupboard and set on a gate leg table before the open fire. And those lingering over the pleasant evening meal are surrounded by the peace and contentment of home.

Many years have passed since Indian moccasins went softly by the gate to the fields and streams beyond. Speeding automobiles have replaced the stage coaches lumbering past to the tavern at the cross roads. The old highway is Main Street now. But the little white house still stands, serene in restored loveliness.

Details for daubers

RUTH McINERNEY

BEFORE you take your spring paint brush in hand, here are some pertinent painting paragraphs tuned to the moment.

It is now definitely known that the lily has never been successfully gilded because the painters were unwilling to devote one half of the time to preparation work, and only the rest to the actual painting. Both Job and Griselda would have made good house painters. And painting success is yours if you resign yourself to the important preliminaries—planning the color scheme, selecting the right paint, enamel or varnish, making ready the surface, or choosing a good painter. One may shop scientifically for all items. So get set, get ready, and then—paint.

Unfortunately, all that covers is not paint, not the kind that will give you enduring beauty. And today's interior decorating schemes are not yesterday's. Besides, painters don't go around with grade labels tatooed on their chests. To save the surface of your disposition, hark to these details for daubers.

Don't worry over a color circle in planning the color scheme. Be wily. Profit by somebody else's skill. Ready-made color schemes come in rugs, vases, draperies, pictures. The average home is scintillating with suppressed color schemes. Suppose you are taking your rug as a key. Use one of its colors in grayed or lighter form for walls and woodwork, casement curtains to match, draperies to contain one or more of the rug colors. A main color should dominate a room, subtly, restfully, but firmly. If it's a warmish color, like cream, you cool it off delicately with ice-packs in the form of bright green or blue bric-a-brac, pillows, mats, pictures, vases. If it's a cool color, warm it up carefully with tiny touches of bright red, russet, orange. Tone down the colors when you apply them to the larger objects and portions.

Some colors and color combinations can be used only warily. Only experience-scarred, battle-blunted old interior decorators can effectively compete with their fickleness and lawlessness. Such colors are blue or purple which change to a morose mud under electric light. Scarlet combined with orangey red, on the other hand, act on the nerves like squeaky train wheels.

Many nationally known paint manufacturers have free advisory decorating departments. Consult them for detailed problems. Meanwhile, here are some agreeable bouquets of colors—gray with yellow, mulberry, blue; yellow with yellow-green and blue violet; pale

Announcing The IRON FIREMAN

COAL FLOW

Coal now the finest and most economical form of automatic heating

"BUT HOW DOES THE COAL GET TO THE FURNACE?"
"IT FLOWS FROM THE COAL BIN ALONG HERE"
COAL FLOWS THROUGH TUBE FROM BIN TO FIRE
MOTOR AND TRANSMISSION
COAL FLOW TUBE
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FULLY AUTOMATIC HEAT REGULATION

Coal Flow in a hot water boiler. Equally well adapted to steam or vapor-vacuum boilers and warm air furnaces

Iron Fireman brings you this latest coal-firing convenience

DOES AWAY WITH COAL HANDLING

• "The Invention of the Year" . . . this latest self-firing Iron Fireman automatic coal burner which feeds coal from bin to fire as conveniently as other installations handle liquid or vaporous fuel . . . giving users of coal a heating luxury never possible before. So automatic have our engineers made this newest Iron Fireman that the coal is not seen after the fuel dealer delivers it into the closed coal bin. Just set your Iron Fireman automatic controls for time and temperature . . . Iron Fireman *Coal Flow* does the rest, saturating your home with a luxurious steady warmth which you never thought possible with so little effort and at such low fuel cost.

Like all Iron Fireman burners, the *Coal Flow* uses inexpensive sizes of coal. Your coal costs less per ton. Besides this low ton cost, Iron Fireman achieves combustion efficiencies fully as high as liquid or vapor fuels. This high heating efficiency combined with low fuel cost enables Iron Fireman to cut fuel bills from 15% to 50% over hand-firing and from 25% to 75% over other forms of automatic heating. Just think of it! What would this saving mean in your case? If you have a good solid fuel furnace of any type, whether warm air, hot water, vapor-vacuum or steam, Iron Fireman can be installed to fire it.

The first cost—that's another good thing about it. Prices are the lowest in Iron Fireman history. You can buy a *Coal Flow* model for as little as $10.72 a month with a small down payment; standard hopper models for as little as $8.97 a month.

Ask the nearest Iron Fireman dealer to show you the new *Coal Flow*. He will survey your heating system and make a dependable report upon the type of installation you should have; the results it will bring; what your fuel bill should be; and the convenient monthly terms on which you may purchase.

NOW ON DEMONSTRATION AT IRON FIREMAN DEALERS

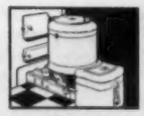
Scientific firing saves 15% to 50%

WASTEFUL

Iron Fireman firing achieves firing results impossible with hand-firing. At the left is a true picture of a hand-fired fire. At the right is an Iron Fireman-fired fire using the same quality of coal. *Due to scientific feeding of coal from below under forced draft*, Iron Fireman achieves firebox temperatures 500 to 1000 degrees hotter than hand-firing using the same quality of coal—*positive proof of Iron Fireman efficiency and fuel saving*, and the reason it prevents smoke nuisance.

SCIENTIFIC

An Iron Fireman for every firing job



DOMESTIC

There is an Iron Fireman for every firing job; for firing every type of coal—bituminous, anthracite, lignite—and for firing practically every kind of furnace and boiler from a small residential warm air furnace up to industrial boilers developing 500 horsepower. Illustrated literature upon request.

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Pie Shells

WITHOUT HUMPS, BUBBLES OR SHRINKAGE

JUST place your pie crust in a Pyrex Pie Plate; set another Pyrex Pie Plate of the same size on top, as shown above, and bake. No need even to prick the crust.

The top pie plate keeps the crust in place—and your shell comes out perfect, without a hump or a bubble.

But use only *Pyrex* Pie Plates. It's the *weight* of the top pie plate that keeps your shell in perfect shape. Light metal pie plates won't do!

And, like all Pyrex Brand Ovenware, Pyrex Pie Plates absorb heat so uniformly that they bake, on an average, in 20% less time than you ordinarily use. You save fuel. Your pie shell bakes *evenly* to a delicate brown—and never tastes of the pan!

Buy duplicates of your Pyrex Pie Plates and try this new way to make pie shells. You'll find, too, that baked apples, sausages, candied sweet potatoes and hosts of other foods will taste better if baked and served in Pyrex Pie Plates.

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Look for this display at your dealer's... 4 sizes of Pyrex Pie Plates:

8½"—40¢
9½"—45¢
10½"—50¢
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Stock up on duplicates of your favorite sizes.

"HANDY-RACK"
Pyrex Custard Cup Set
Convenient . . . Time Saving

6 custard cups held secure in handy rack. A real convenience for baking muffins, cup cakes, rolls, custards, eggs and scalloped dishes. Complete set—at special price—on display at your dealer's.

PYREX *Ovenware*

T. M. Reg. U. S. Pat. Off.

yellow with rose and turquoise; peach with pale green and periwinkle blue; light green with salmon and lavender; ivory with ecru and jade; cream with yellow, rose, jade.

The newest kitchen scheme now goes in for sunshine—walls, woodwork, and cabinets painted with a light bright yellow semi-gloss—straw color, for example. It is easy to keep clean and the bright yellow stays bright.

A nationally known brand of paint, enamel, or varnish always relieves you of much shopping anxiety. Some manufacturers are considerate enough to list ingredients on the label, or equip the dealer with the information to pass on to you. Inferior imitations whose names may sound much like the better goods, are the real worry of the home painters. The most expensive paint you can buy is the cheapest in price. Cheap paint lasts only half as long, covers less surface, requires more paint and more coats, soon shows wear, may crack, split, flake, streak, show a roughened surface, and be difficult to repaint. Actually 50% of it evaporates into the air while being applied.

Good exterior house paint is as protective as a mother's love. It may contain 90% high quality pigments, colors, and only 10% thinner, as against a 50%-50% balance in poor paint. Good paint has elasticity and spreading quality, fine particles, no grit, is easily broken with a paddle into a smooth consistency, drys in a few hours uniformly, covers 200 square feet per gallon. It costs just as much in planning, preparation, and labor to apply poor paint as good. But it must be renewed twice as often. The new quick-drying materials, if of a reliable manufacturer, give excellent service, especially when the enamels contain bakelite.

But supposing you're hiring a painter. Painters, like paint, come in all degrees of quality. One paint company has prepared a very thorough 16-point check list contract blank to enable you to select a good painter as scientifically as model orphanages choose parents for babies.

When do we paint? As soon as the weather becomes dry and the temperature above 40 degrees. See that the surface is clean, free from grease, smooth, dry. Soap and water, or prepared cleaners or paint removers, together with a putty knife, sandpaper, cloths, work marvels without complexity—but with more time than it takes to read this. Now get yourself a comfortable chair, unless you've been wise enough to do so while at the surfacing job. Open the can of paint, stir it patiently into a cream-like consistency. Take brush in hand, and a long, deep breath. Are you ready? Then on your mark, get set—*paint!*

Cooking by ear

MARION W. FLEXNER

SOUTH of the Mason and Dixon line cooking is not merely a matter of calories, vitamins, and economics, it is a fine art! There is no surer way of pleasing your hostess than by praising the deliciousness of her dinner.

But you are not apt to find the recipes she has used in published books or free pamphlets given away with certain brands of canned food. She probably has a little worn leather-bound ledger, carefully tucked away in a drawer of her desk, with her grandmother's and great-grandmother's recipes carefully penned in a fine Spencerian hand. Not that you would be able to decipher the pages were the precious document given you. The ingredients are there to be sure, but no definite measurements suggested, no cooking time, no hint as to how the mixture should look or taste once it has been prepared—and, of course, no scientific temperatures.

Your hostess can decipher it. She has eaten "Hoppin' John" and "Brunswick Stew" in Carolina; "Jambalaya," "Gumbo," and "Courtbouillion" in Louisiana; "Barbecued Lamb" and "Camp Stew" in Alabama. Over a period of years the colored cooks have learned to make these things too. But they can't tell you how they do them. Ask the average Southern "Mammy" cook, if you have the courage, how to prepare—say biscuits—the most delicious of all hot breads, crisp, flaky, and golden brown outside, light and feathery inside. Her answer would probably be:

"Lord chile, Ah don' kno'. Ah jes beats 'em up."

"But," you will protest, "surely you know how much flour you used?"

"Yessum, Ah does."

Your face beams. At last you are on the right track. But are you?

"Ah reckon hit'll tek all ob six, 'er mebbe seben hanfuls ob flour to mek dem biskits."

"But Mammy," you're frowning now, "is a handful a cup or a pint, or—"

"Go way, chile, an' lemme finish ma dinnah. You'se worrin' me. How Ah gwine tell you how Ah mixes dat comcoction? Ah don' use no receipt, Ah jes cooks by ear."

That is the true answer. All the Mammies in our Southern kitchens cook by ear. They know how a certain dish should look and taste, even though they never thought about it in terms of pounds or ounces; just as they know the rhythm, the tune, of a spiritual even though they wouldn't be able to read a note on a printed page.

It is by dint of the greatest flattery, cajolery, and perseverance that you will ever be able to find all the ingredients that go to make a prize recipe of Mammy's. Even then you must stand by to measure every "pinch" and "handful" before you can be certain that you will be able to repeat the process to your own satisfaction.

Contrary to popular belief, not all the recipes from the South are rich or expensive. The eighteen sixties and seventies were lean years, money was scarce, certain foods were costly. A tradition of fine living had been established and was continued in spite of reverses. And this was achieved by the Southern housewife and her faithful colored helper, who employed imagination in cooking plus good management! The poverty stricken aristocracy sat down to many a dinner of corn bread and collard greens (previously considered fit fare for the slaves, but not for the masters). Grits were pressed into service too, rice, and white beans. Have you eaten a meal of white bean soup, crisp corn cakes with "lacey edges," preserves, salad, and coffee? Try it some day when no company is expected. Your family will call you blessed, and your budget will not be depleted by many cents.

But there are really grand recipes from more prosperous periods in the South's history. If you are feeling a bit extravagant have for your main course Country Ham baked in Champagne. End your meal with Tombstone Pudding or Transparent Pie—two Kentucky contributions that rival the finest French pastry. Should you prefer a frozen dessert serve Egg Nogg Ice Cream in tall glasses accompanied by a rich nut cake. Your guests will get up from the table "lickin' dey chops" to quote Uncle Remus, and will henceforth speak of you in terms of admiration and gratitude.

Courtbouillion (Louisiana)

12 servings

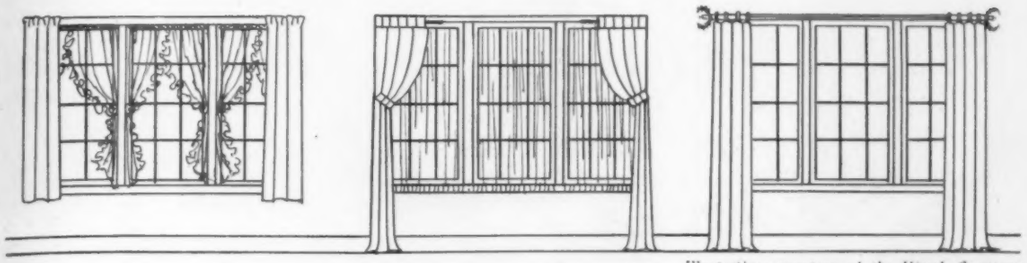
4 pounds of Red Snapper (cut in slices or filets)
2 cupfuls olive oil
5 green peppers, chopped
2 bay leaves
3 pints tomatoes
1 cupful flour
Juice of half a lemon
¼ teaspoonful marjoram
¼ teaspoonful basil
2 tablespoonfuls Worcestershire sauce
6 small onions, chopped
2 cloves, garlic, chopped
2 tablespoonfuls chopped chives
½ red pepper pod, chopped
1 quart white wine
¼ teaspoonful thyme
¼ teaspoonful nutmeg
Salt and pepper to taste

Wash fish well, season with salt and pepper, and soak for half an hour in oil to which lemon juice and herbs have been added. Remove fish and dip in flour. Place in

[*Please turn to page 84*]

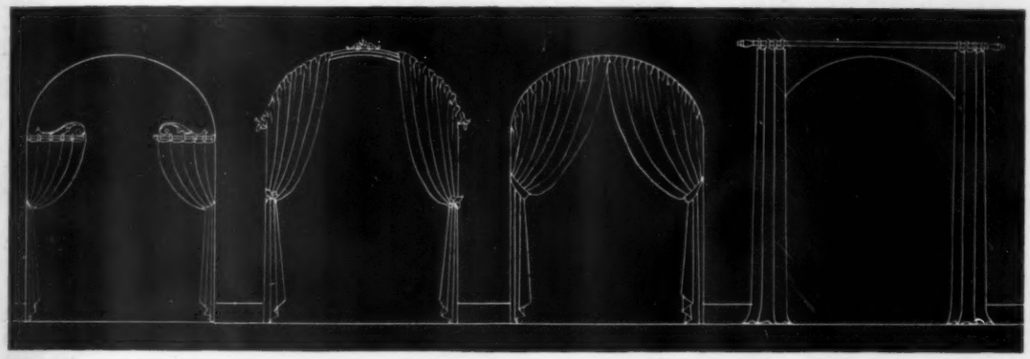
CURTAINS *make the window*

Windows are so important that their treatment often determines the decorative success or failure of a room. And there are several possible curtain styles for every window. These sketches suggest a few of them

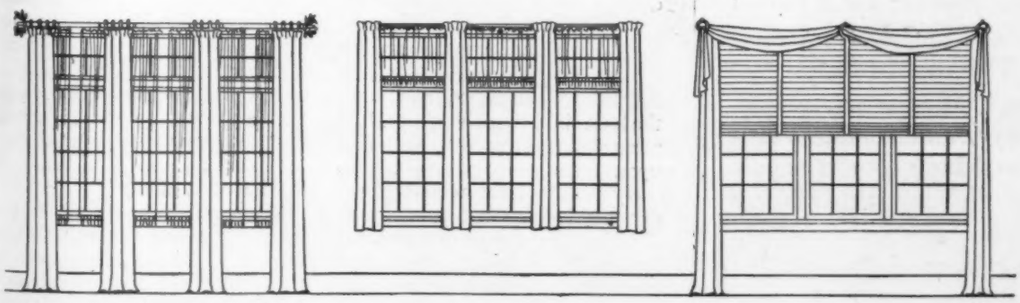


Illustrations courtesy of the Kirsch Company

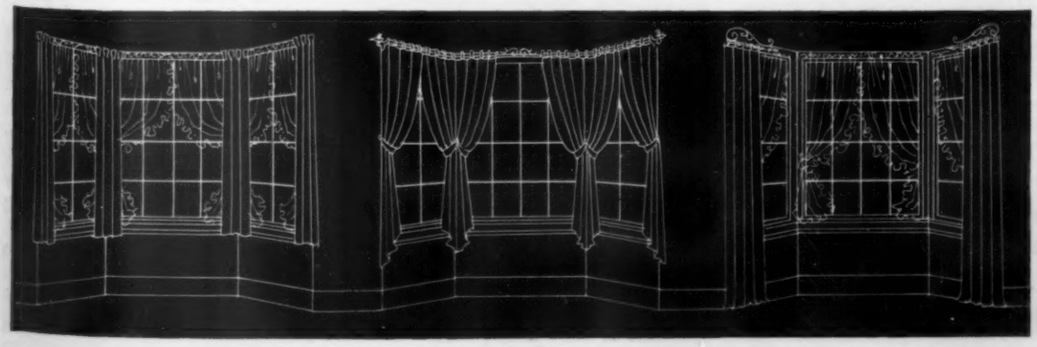
Above, three ways of treating a series of inswinging casements. At the left, ruffled curtains on sash rods mounted on the casements, overdraperies on swinging extension rods. Center, draw glass curtains on extension rods attached to casement, overdraperies, with hold-backs, on swinging cranes. Right, overdraperies alone on a decorative extension pole of tubular metal. Selection of fixtures is just as important as draperies.



Above, four ways of managing an arched doorway. Left to right, draperies hung on swinging cranes, on a decorative rod curved to fit the doorway, on an invisible curved rod, and on a straight wood pole. Below, outswinging casements with four overdraperies to the three windows and draw glass curtains; short overdraperies to draw and transom curtains on single rods, and a swag valance supported on festoon rings with side draperies hung from single rods. There is a Venetian blind against the windows in the last type which is very effective.



Below, three ways of curtaining a bay window. At the left, ruffled glass curtains on inside rods and overdraperies to draw on outside ones. Next, a decorative rod holds the single set of curtains, draped back with fabric hold-backs. Last, overdraperies hung from swinging cranes, ruffled curtains on the side windows hung on swinging extension rods, and those in the center from a single rod. All interesting treatments.



A Towel Value

you must not miss

For the many homes where a good white towel is needed, particularly where there are growing children, we have made Martex Monarch a special towel at a special economy price.

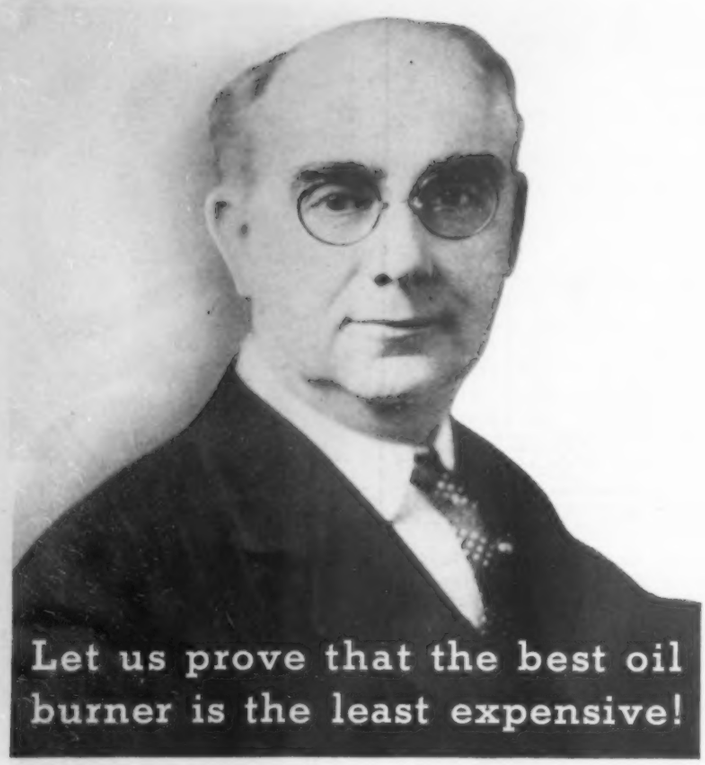
Martex Monarch is a deep-textured, fluffy, white towel with a smart two-stripe colored border (9 colors to choose from). Like every Martex bath towel, it is woven with the famous Martex underweave which holds every loop of its soft, drying texture in place, assuring a life so long it will amaze you.

A lovely towel that is very practical—at a very practical price.

Three sizes: 16 by 28 guest size; 22 by 44 medium bath towel; 25 by 48 big bath towel. Wellington Sears Co., 63 Worth St., New York City.

Martex
MONARCH

25c to 79c, depending on its size and location of store. Sold only at department stores and linen specialty shops.



Let us prove that the best oil burner is the least expensive!

We've cut Oil-O-Matic prices more than half in five years—and today's Williams Oil-O-Matic is the finest ever built!

We've sold more than 200,000 Williams Oil-O-Matic oil burners. We've cut prices in half in the last five years. Now we're building the finest Oil-O-Matics ever made. Engineered to burn the heavy fuel oils that cost *less* but give *more* heat, saving you hundreds of fuel dollars. These two great savings allow you to have clean, quiet, trouble-free Oil-O-Matic heat for *no more than coal costs!*

Why should you tend furnace, carry ashes, put up with dirt, discomfort, uneven heat, when you can have trouble-free oil heat *at no greater cost?* Write or phone your nearest Williams Oil-O-Matic dealer today. He'll make a free survey of your heating requirements, give you an installation estimate. Many owners report that Williams Oil-O-Matic heat actually costs *less* than they formerly spent for hand firing with coal!

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WORLD'S LARGEST SELLING OIL BURNER

Climbing roses and other vines now clamber joyously over our little summer house which was once the dilapidated shed at left

Bill's inspiration

CHARLOTTE E. LANCE

WHEN we decided to spend our summers on the farm it was with the knowledge that renovations to the little house that we were to occupy must of necessity come slowly. It was evident to even the most uncritical eye that there was much that should be done in the way of improvement.

However, it meant a place of joyous freedom and outdoor activities for the children; for the older members of the family, too, when the latter had time to indulge. And when sheer beauty could be looked upon from every window, with every minute possible spent out-of-doors anyway, what mattered it if living quarters were somewhat cramped? The space in the living room that shrieked for an open fireplace could simply keep on shrieking for a while, that was all!

There was one spot, though, that refused to be ignored. Close by a lean-to—later changed to a comfortable screened porch—at the back of the house was an eyesore indeed. A dilapidated shed, which had become a catch-all for various and sundry outcast articles, was a decided blot upon the otherwise charming landscape. This only, I think, did I harp upon; the burden of the argument being that as it was so nearly falling down, it would involve but little effort and expense to have it pulled down entirely and hauled away.

The master of the house agreed that it should certainly be done away with, and would be as soon as the men could be spared from the work of the farm to attend to it. But potatoes must be planted, and cabbages that had to be set out were more pressing matters. It began to look as if the shed would remain indefinitely.

Blessed delay! It should make me philosophical for the rest of my life about not always having my own way! A thoughtful man walked into the house one day and, with a wary eye upon his spouse, said, with unwonted solemnity:

"I have an idea! Will you come outside for a minute?"

We stood in front of the old wreck for a long moment while he seemed to be gathering courage.

"What would you think of keeping the roof of this, moving it back into your garden, and using it as a summer house?" he finally asked. "Four new posts are all that it will need. There are plenty of stones on the place to use for a paved floor."

What was said in reply I don't remember—only that I agreed promptly. Why! I rubbed my eyes. The shed wasn't there! It was already transformed and in my unpretentious garden, with vines growing over it and the merry voices of young people ringing from it.

It has always been a regret to me that we did not take pictures of the moving, which was accomplished during the haying season

TOWARD YOUR FUTURE SECURITY

So far you have been a very inexpensive little boy. Outside of a few doctor's bills and a few dollars for clothing and toys, you haven't added much to the family budget, but you will not always remain inexpensive. Ten years from now you may wish to go to the college or university of your choice and when that time comes, your mother and father hope to provide for you adequately.

In order to satisfy their desires to give you a good education, they are investing $750 this year in a bond issued by our Government and known as a "United States Savings Bond". Ten years from now this $750 will become $1,000. Each year for three additional years they hope to invest this same amount of money, if their Government is then offering the opportunity to buy these Savings Bonds. Perhaps it will take them longer than they expect—if so they will buy one of the smaller bonds each month, one that costs $37.50 or $18.75, but in any event, they hope to add a dollar to every three, to have $4,000 instead of $3,000 for their son's education.

Never any doubt—The fixed cash redemption values of Savings Bonds remove them from any possibility of price fluctuation, permitting investors to plan for future needs.

"I am buying a Savings Bond for you every month"—Systematic buying of Savings Bonds will help provide for your daughter when she comes of age.

UNITED STATES SAVINGS BONDS

United States Government obligations are the prime investment of the Nation's banks, insurance companies, trust companies and other fiduciary institutions. The holdings of Government securities by these institutions have shown steady expansion during recent years, for in times of uncertainty, as well as in times of prosperity, Government obligations are in demand. Banks, trust companies and insurance companies are custodians of trust and other funds, and as such, seek safety as a first consideration.

Through the medium of United States Savings Bonds the opportunity for safe investment is afforded all classes of investors in convenient form for systematic saving. These bonds are redeemable at any time after sixty days from issue date.

TO ORDER BY MAIL

TREASURER OF THE UNITED STATES, DEPARTMENT 509, WASHINGTON, D. C.

Enclosed find check, draft or money order for—

NUMBER			
.....	**$25** United States Savings Bonds at	**$18.75**	**$**.....
.....	**$50** United States Savings Bonds at	**$37.50**	**$**.....
.....	**$100** United States Savings Bonds at	**$75.00**	**$**.....
.....	**$500** United States Savings Bonds at	**$375.00**	**$**.....
.....	**$1000** United States Savings Bonds at	**$750.00**	**$**.....
		Total	**$**.....

Register in the name of and send to

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Street Address _____

City _____ *State* _____

Your personal check will be accepted, subject to collection, or you may send bank draft or money order. Do not send currency by mail. Make checks payable to Treasurer of the United States.

YOU MAY PURCHASE AT POST OFFICES OR ORDER DIRECT BY MAIL

MEET THE ORIGINAL

X-TERIOR DECORATOR!

He's a specialist in low-cost insulation, too!

You get *double value* when you choose CERTIGRADE Red Cedar Shingles for roof and side walls in either new construction or remodeling. Their varied color tones, random widths and deep shadow lines will give your home distinctive character and natural charm. The heartwood of Red Cedar together with natural preservatives in the wood make CERTIGRADE Shingles extremely resistant to the elements. Rain, hail, and sleet may come, hurricanes may howl, but CERTIGRADE Shingles are so strong and sturdy they defy the weather; strengthen the roof. This durability, with low initial cost means long-time economy and lasting value. Aside from these advantages, CERTIGRADES will make your home cool in summer—snug and warm in winter. Ask your nearest lumber dealer for literature.

X *Marks the surfaces—roof and side walls—where beauty and insulation demand Certigrades for enduring charm and value.*

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Headquarters: SEATTLE, WASHINGTON

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CERTIGRADE Red Cedar SHINGLES

LOOK FOR THIS LABEL—

CERTIGRADE RED CEDAR SHINGLES

NO. 1 GRADE

SOLD ONLY BY ESTABLISHED LUMBER DEALERS

because at that time there were extra hands to help with it.

The posts had been put in place ready to receive the roof. The carpenter, one of the best and fastest workmen I have ever seen, had knocked off as many boards from the side of the shed as he could without having the roof descend upon him. Now the farm truck was backed under it. Timbers had been laid across this with blocks on them which were a little higher than the roof would be when placed on the new posts. Fortunately the shed was somewhat higher than the summer house was to be, which helped greatly in placing the roof. A few bangs with the hammer and down went the last supports, the roof settling into place on the truck. With ice pikes in hand four men stood ready to steady it on its short but slow journey through the field and around the garden.

Why it should have made me think of something medieval is hard to say. Certainly the overalls and big straw hats of the farmhands were not suggestive of the Middle Ages. But there was something decidedly impressive in those outstretched pikes holding the roof in place and the measured tread—or is that an imagination working overtime again?—of the tramping men.

The truck rolled carefully between the posts. The blocks supporting the roof were removed. In short order the latter was in place, the whole moving having been accomplished so expeditiously that very little time was lost from the precious haying, and the carpenter was left to perform the last rites of making the roof secure with knee-braces.

Being a practical man he, at intervals, suggests that we reshingle the roof. It is hard to persuade him that those old lichen-covered shingles are a precious part of the structure and that what we are concerned about is knowing where we can find more like them as the old ones fall off.

Fast growing vines were planted about the summer-house to cover it the first year. (Climbing roses and other perennial vines are taking the place of these.) Canary bird vines made an airy and delicate screen on one side. Moonvines outdid themselves in sending up shoots to frame the entrance.

My garden, I must confess, is not all that a well-kept garden should be, perhaps—but "the world is so full of a number of things." When discouraged by the weeds that remind one of the young man who, going to a party unbidden, "ate just as hearty as if he'd been really invited," I merely go into the summer-house, turn my back on the hateful intruders and feast my eyes on the loveliness of the little wooded lake that the pavilion overlooks: A lake so intimate that, when I occasionally snatch a few moments for reading, it calls me from the page and I fall into rapt communion with it. The strident cry of a bittern as it flies over the water is not discordant. It is a wild resounding note in nature's incomparable symphony.

Young children will remember for a long time—perhaps will never forget—golden hours spent there listening to "Treasure Island"; gay picnic lunches, with a pony's shaggy head pushing through the vines into the scene, his prehensile lips flapping eagerly for the salty potato chips that he loves.

A simple and inexpensive improvement, but one that has brought us immeasurable pleasure. It has been called by various names, some much too dignified for its extreme simplicity. Giving entire credit to the one who is responsible for its being, its most fitting appellation to me is "Bill's inspiration!"

Cooking by ear

[*Continued from page 80*]

a large soup kettle. Fry onions and garlic in oil in which fish was soaked. Add peppers and when vegetables are soft, add tomatoes and all other ingredients. Pour over fish and cook slowly until fish is tender, watching carefully to keep from sticking and burning.

Mammy's Biscuits (Alabama)

6 servings

2 cupfuls flour
1 teaspoonful salt
1 tablespoonful baking powder
3 tablespoonfuls shortening
½-¾ cupful milk

Mix and sift dry ingredients. Add shortening and mix until flour has been thoroughly blended with it. Add milk gradually to make a dough that can be rolled out easily. Roll dough to ½ inch thickness on floured board. Cut with biscuit cutter and bake on lightly greased pan in a hot (475° F.) oven for about 6-8 minutes, or until brown.

Crispy Corn Cakes (Kentucky)

6 servings

1 cupful corn meal (water ground if possible)
1¼ cupful buttermilk
½ teaspoonful salt
½ teaspoonful soda
1 egg

Mix salt and soda with milk. Add to cornmeal alternately with well-beaten egg. Drop by tablespoonfuls onto well-greased skillet and fry to a golden brown on one side then turn and fry to golden brown on other side. Serve piping hot.

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Brunswick Stew (Carolina)

8 servings

3 quarts water
½ pound bacon
2 onions
1 pint butterbeans
3 potatoes, diced
5-6 pound hen
8 ripe tomatoes, or 1 quart canned tomatoes
1 green pepper, chopped
4 ears corn, cut from cob
6 drops tobasco sauce
Salt and pepper to taste

Boil bacon in water for ½ hour. Add all other ingredients except corn and potatoes. Cook for 2 hours, or until chicken is tender. Add potatoes and corn and cook for ½ hour. Remove chicken bones. Serve this stew piping hot. Watch carefully while cooking to prevent sticking and burning, as it becomes quite thick when cooked.

White Bean Soup (Kentucky)

6 servings

2 pounds white beans
4 quarts water
2 onions
½ green pepper, chopped
3 sprigs parsley
½ pound garlic sausage, or frankfurters
3 carrots
1 pound smoked ham or bacon
3 stalks celery
½-1 cupful cream
Salt and pepper to taste

Soak beans overnight. Next morning drain and put into soup kettle with the water and all other ingredients except cream and sausage. Simmer for 6 hours, or until beans are soft and mushy. Skim off all fat and strain mixture through fine seive, mashing the beans to a paste. Peel the sausage and cut into rings. Add to soup and cook for 15 minutes before serving. Just before serving, add cream.

Country Ham (Virginia)

1 country ham—12-20 pounds
1 pint Southern molasses
1½ cupfuls dark brown sugar
1 quart champagne or gingerale
2 quarts water
Whole cloves

Clean ham by scrubbing thoroughly in water. Soak it for ½ hour in warm water. Weigh ham. Place in baking pan, cover with molasses, add champagne and enough water to fill pan. Cover and bake in a moderate 350° F. oven—allowing 20 minutes for each pound of meat. As liquor evaporates, add more water from time to time. Turn ham over every hour. Remove from baking dish and cut off top skin. Score fat with sharp knife into small squares, but do not cut through to meat. Rub sugar onto surface of ham and place 1 whole clove into each square. Return to oven and allow sugar to melt, forming glaze. Serve hot with the following sauce.

Jelly Sauce

1 glass tart jelly
1 heaping teaspoonful prepared mustard

A kitchen modernized with Crane SUNNYSIDE *Cabinet Sink and Cabinet Units*

How To Have a Crane Kitchen In Your Home

This one cost only $485 complete

WHETHER your kitchen is large or small, it can be a Crane kitchen from floor to ceiling, because Crane sinks and cabinets go together in any arrangement, and *at modest cost!*

The kitchen pictured above replaced an old-fashioned one for only $485 complete ($15.49 per month on the Crane Finance Plan), including sink and cabinets, all plumbing and carpenter work, all decorating, and even the linoleum on the floor! It is in the home of Mrs. Julia Hodor, 5026 Magoun Ave., East Chicago, Indiana.

The working center is the Crane SUNNYSIDE Cabinet Sink with drawers, shelves and bins ingeniously arranged for most efficient service. All cabinets are of enameled steel, with sound-deadened drawer and door fronts and chormium hardware. Truly, there is joy for any housewife in a kitchen like this!

Crane Quality Throughout

A Crane kitchen not only has beauty. It also has *quality* clear through, because it is equipped *behind the scenes* with Crane pipe, valves and fittings —the vital "working parts" assuring long, trouble-free life. They are the sentinels behind every Crane installation.

Call in your architect or a licensed plumbing contractor to look at your old kitchen. The contractor will give you complete estimates and will make all financial arrangements to transform your kitchen from old to new.

The Crane Finance Plan applies not only to kitchens but also to a complete Crane bathroom, downstairs lavatory, shower bath, or new Crane Heating System. All are moderately priced, all available without down payment, and with 3 years to pay.

We'll Help You Plan It!

Why not resolve, this very day, to plan a new kitchen? We'll be glad to send a booklet which is of great value in helping you locate the units—a "Kitchen Guide" with several SUNNYSIDE "sink-and-cabinet" arrangements to fit the shape and size of nearly every kitchen. We will be glad also to send illustrated literature to help you in planning a new bathroom or heating plant. To enable us to send you the literature best suited to your requirements, please check the coupon below and mail today.

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Address.....

City.....*State*.....

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RECENT revisions in Long Distance rates make it even more economical to keep in touch with friends and relatives out of town. Rates to most places for *both* station-to-station calls(1) and person-to-person calls(2) are now reduced after 7 *every evening* and *all day Sunday*.

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(1) Station-to-station: *When you call a telephone number or ask to talk with "any one" at a specified address.*
(2) Person-to-person: *When you call a specific person or a specific private branch exchange extension.*

Mix jelly and mustard and heat to boiling point. Serve hot with ham.

Barbecued Lamb (Alabama)

4-5 pound leg of lamb
6 cupfuls water
¼ cupful vinegar
2 onions
Flour
½ teaspoonful dry mustard
4 tablespoonfuls tomato ketchup
2 tablespoonfuls sugar
2 tablespoonfuls Worcestershire sauce
Salt and pepper to taste

Salt and pepper lamb and roll in flour. Put in roaster; add chopped onions and pour all other ingredients over meat. Put on lid of roaster and bake in a moderate 350° F. oven for 3-4 hours or until meat is tender. Meat should be turned and basted with sauce in roaster every half hour. Remove top from roaster half hour before meat is ready to permit browning. Serve with sauce in roaster.

Tombstone Pudding (Kentucky)

8 servings

6 eggs, separated
2 dozen macaroons
8 ounces of sherry
½ cupful blanched almonds
1 cupful sugar
6 tablespoonfuls sugar
1 teaspoonful flour
Few grains salt

Beat egg yolks until lemon colored and add the cupful of sugar, flour, and sherry. Put in double boiler and cook, stirring constantly until sauce thickens. Pour over macaroons which have been arranged on ovenproof platter. Beat egg whites stiff, but not dry, add the 6 tablespoonfuls sugar, and spread evenly over macaroons and sauce. Stick almonds into meringue, allowing half the nut to be exposed. Place under broiler flame and brown lightly, watching carefully to prevent burning. Serve hot or cold.

Pecan Fingers (Mississippi)

2½-3 dozen cookies

1 pound dark brown sugar
4 eggs
1 cupful flour
2 cupfuls chopped pecans
1½ teaspoonfuls baking powder
¼ teaspoonful ground cloves
¼ teaspoonful ground allspice
2 teaspoonfuls ground cinnamon
Pinch of salt
Powdered sugar

Beat eggs light. Add sugar and beat again. Fold in flour which has been sifted with spices and baking powder. Lastly add nuts. Spread batter to ¼ inch thickness on greased shallow pan or cookie pan. Bake in moderate 375° F. oven 15-20 minutes. If cooked too long, cakes will be brittle instead of gummy. While still hot, cut into 3-inch squares, and roll into finger shapes. Dust heavily with powdered sugar.

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Cinderella turns Princess

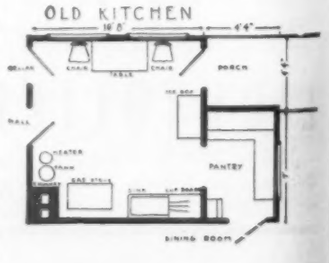
RUTH BEANE FULLER

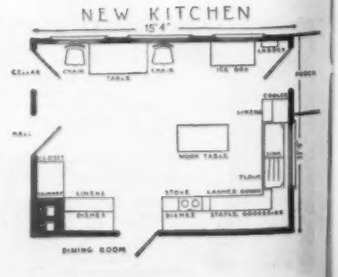
THE Cinderella room in our newly acquired home was the kitchen. We can vouch for the fact that she didn't turn into a princess in the twinkling of an eye. Our friends were frankly skeptical about the chances of making her into a princess at all, to say nothing about one who would live happily ever after. But some people never will believe in fairy godmothers.

We found our Cinderella in the northwest corner of the house. She must have been feeling desperate just before our arrival for her thirtieth birthday had come and gone and the prince had not found her. For years one family after another had looked over the house and fled as soon as they saw her. She must have felt encouraged when we came, for I noticed the fine view over town from the pantry window and the masculine part of "we" was quick to see the advantages that would result from straightening out the jog in the floor plan so as to include part of the porch and have a window with an unobstructed view to the west. I doubt if Cinderella was frightened at the conversation about pulling down water pipes from the ceiling and tearing down pantry partitions. All that promised her beauty, love, and happiness.

First came the plans

As soon as the settling was accomplished I started to draw plans for the kitchen while my husband earned the pennies to pay a plumber's bill which it was reasonable to believe we would see in due time. Rome wasn't built in a day and before we got our plans on paper we realized that our kitchen wouldn't be either. Accurate drawing of plans was never intended





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for a person of my temperament, while, for my husband it is very easy. However, I had the time and he did not so I struggled over the task of making doors and cupboards fit into over all dimensions. I had a batch of questions as well as a batch of biscuits ready for him every night. I soon acquired a genuine respect for the knowledge he had of stock sizes of lumber, width of door frames, etc.

We started in with two aims firmly fixed in our minds. First, maximum comfort at a minimum cost and second, individuality at a minimum cost. Now maximum comfort makes economy of time a necessity. That being a fact we soon discovered that the two parts in each aim would be fighting each other all the way through. Maximum comfort and minimum cost had their first round over the location of the new sink to replace the little yellowed sink and ugly wooden drain board. Comfort won at the expense of an increased plumber's bill by placing our electric stove in the space occupied by the sink on the old floor plan. The mathematician of the family (which is not myself) figured the distance the housewife must walk in a year from the gas stove through the pantry and into the dining room to the table which is situated opposite the sink on the old floor plan as five and three tenths miles. He was careful to qualify his statement with approximately. My natural laziness got the better of me immediately and an unholy desire to trip his arithmetic, which is just too faultless, so I informed him that his calculation was all wrong for we would eat in the kitchen when we didn't have company. He responded with the statement that we would not be able to stand the mess that he would make tearing things to pieces. Thanks to his figures, anyway, the new plan moved the dining room door from the extreme corner to a point beside the electric stove and almost opposite the dining room table.

During the Christmas vacation, I learned that old plaster torn from a wall much exceeds the quantity of new plaster required to cover up the same area. Try and figure that out and you will succeed if you are not a mathematician. By the end of the two weeks' vacation (did I say vacation?) the unsightly gas heater and hot water tank had disappeared from the kitchen into the lower regions. Also the water pipes which had disfigured the ceiling were gone, the new sink was perched on a substantial cabinet in what had once been the pantry, and the electric stove was seated on a cabinet that would contain drawers when the mathematician had another vacation.

He had determined the proper height for the kitchen cabinet

[*Please turn to page 89*]

Start planning now to have money when you retire. Send today for free Plan book

"You don't have to be rich to
RETIRE AT 55 ON
$200 A MONTH"

"I'LL DRAW an income of $200 a month *for the rest of my life*, as soon as I'm 55," said a certain man talking of his plans for the future.

"How can you manage it?" asked another man.

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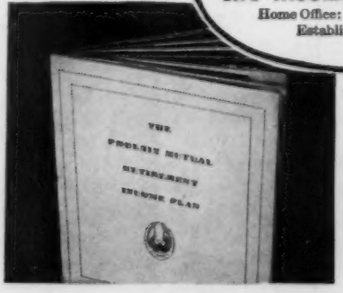

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in 1 application

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LEFT
Woolen cloth treated with widely sold, ordinary moth liquids, etc. Note havoc caused after moths arrived.

RIGHT
The same cloth treated by exclusive Larvex principle. After 12 months not a single fibre touched.

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NOT only remarkable, but economical, too—this revolutionary new way to mothproof valuable woolens for a whole year with just one spraying and without storing!

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Check up on your GARDEN TOOLS

BY THIS time you will have begun work in your garden in a serious way, and will begin to wish you had taken the advice of garden experts everywhere to check over spring needs in advance and have your tool house in readiness for the official opening date of spring. Well, there's a remedy; the supply shops have many of the old favorites and clever new tools and preparations as well. You will be wise to have a look at them and stock up for the work ahead.

Demarest Photos

Stumpp & Walter Co.

Above, a few important items to consider, including "the silent Yard-Man" a truly quiet lawn mower. Below, a powerful sprayer, and preparations to keep the garden free of pests. The separate tools include, top to bottom, a hand plow, a culti-claw, and a pull hoe, all Gardex tools

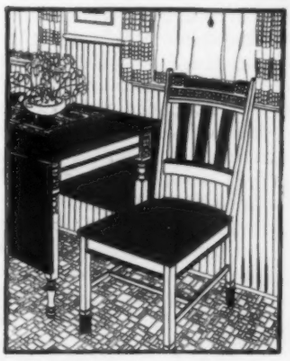
Peter Henderson & Co.

Cinderella turns Princess

[*Continued from page 87*]

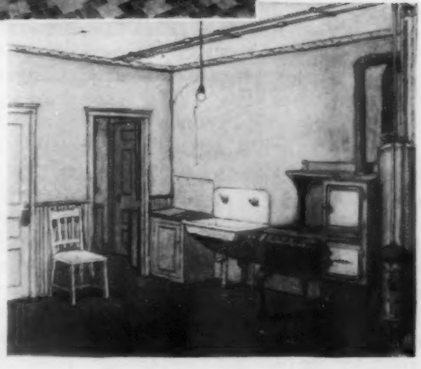
counters by telling me to stand with my arms hanging straight at my sides and my hands extended in a horizontal position while he measured from the floor to my hands. This gave a height of thirty-two inches for the work counters. They were made twenty-two inches deep with a clearance of fifteen inches between them and the cupboards above. Shelves thirteen inches deep were put in the cupboards. I have read that these cupboards should be only as high as one can reach comfortably and the rest of the space to the ceiling should be closed in and forgotten. My thrifty soul rebelled at that. Low cupboards may be all right for a person not burdened with a "never throw anything away complex" but I just gloated over all that space available for storage near the ceiling. I even felt happy, then, at the thought of those ridiculously high ceilings in this house. To tell the truth we really like them except when we pay the fuel bills. They help to give one the luxurious feeling of spaciousness in large rooms. The toe space under all the cabinets was made deep enough for a man's toes. The mathematician insisted that a man should be that comfortable when the urge hits him to broil a steak or mix pancakes.

The old oak breakfast table and chairs were painted dark blue and white with geometric trimming. This is the view from the dining room



A space eight inches wide was left between the stove and the adjoining cabinet. It extended down to the base of the stove from which the legs had been removed to set it on the cabinet. We planned to cover this space with a moveable hardwood cutting board and place a drawer below the space. We believe this feature possesses several advantages. It is often handy to use a cutting board in different places. It is easy to keep clean the joint between the stove and the cabinet counter next to it. And lastly a longer stove can be installed at some future time without disturbing the cabinet-work. The cabinet next to this board is the food preparation area. At the far end of this counter in the corner there seemed a good place for a can chute which will terminate in a sack in the basement. I added it to the plan.

"Cinderella" before and after she turned princess

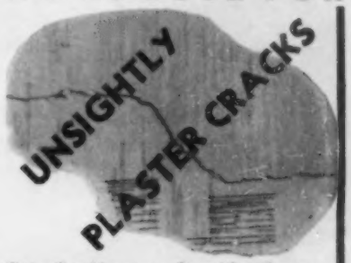


The counter next to this food preparation area and around the corner from it holds the sink. I wanted a window over it so that I can look at the view down into town and across to the hills while I feel my dishes getting clean at the sink. The counter beyond the sink and next to the porch door is big enough for stacking dishes.

When I was considering the food preservation area I did not need to call in the mathematician to help me figue that it was not practical for us to get an electric refrigerator now. Therefore I placed a cooler cupboard over the counter where dishes are to be stacked. With a cooler above this counter and a vegetable drawer below, and the refrigerator within reach perishable supplies can be disposed of readily. In the cooler door and in the one which balanced it on the other side of the sink I sketched in small mirrors. This feature of the plan was the object of much derision by the mathematician. He said he supposed I was going to keep powder in one of those small drawers under the counter and powder my nose every time I greeted an agent at the door. Now that they are installed I notice that he finds one of these mirrors pleasant if not convenient and I suspect him of having found my powder.

The old pantry partitions had stolen both light and space. With the addition to the new plan of a French window in what had been the pantry and another where the porch had been, better light was assured. It made a side light at each work area always coming from the worker's left. To increase the light at the working areas we planned to paint the under side of the cupboards above the counters white. Someone told me that white reflects light. We decided to use two ceiling lights, one at each end

NO EXCUSE FOR



Or Ordinary Scuffs from Furniture or Children's Play

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ABOVE: Unretouched photograph of plaster crack that would be concealed by Wall-Tex. BELOW: Plaster cracks won't mar the beauty of this Wall-Texed room.

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Honestly Washable

To appreciate Wall-Tex, you must *see* its beauty, *feel* its durable fabric, and *test* its honest washability. Send for interesting portfolio of WALL-TEXED rooms, including Wall-Tex patterns.

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Screens of ANACONDA BRONZE

of the room, instead of lights under the cabinets. One of the popular dome shaped kitchen lights and one which consisted of a bulb with a white shade above it were purchased. After having used them both we conclude that the person who said that white reflects light knew what he was talking about and we will sell our dome shaped light cheap.

Now that I had a more or less accurate plan drawn which concentrated the kitchen equipment constantly used in one half of the room, I glanced at the other half and saw Cinderella's chimney corner. Shall we have a rocker between the chimney and the hall door? Which will give the maximum comfort? Maybe I made a mistake there for after I had sketched in a broom closet on one side of the chimney and a chest of drawers with a cupboard above for china on the other there was no place for a rocking chair but the middle of the floor.

The destruction and construction went on in this room for about two years, off and on, during vacations and after hours and finally our aim of comfort was achieved to our satisfaction. Our second aim remained to be accomplished: individuality at a minimum cost. My first and last idea for that was color. The mathematician's advice not to overdecorate the room sounded good. I would start with something that I could not decorate myself, the linoleum. I tripped gaily down town and selected one that the clerk told me would not show the dirt. Privately, I will tell you that it was chosen for its gorgeous colors, because the pattern was made up of quite small units, and because there was no very great contrast in light and dark. When I told the mathematician that the colors were rich, cheerful, almost exhilarating he told me to quit gushing and name them. He looked a little dazed when I told him they were henna red, eggplant, pink with a hint of yellow in it, and a warm tan, all these colors separated from one another by a line of opposing color, a light blue-green. I told him that these colors in their geometric pattern suggested summer flowers to me and it made my feet feel warm to stand on it. He said he guessed we would still be buying fuel in the winter but to get anything I wanted so long as it wasn't yellow. Undaunted by his sarcasm I went down town the next day to look for some linoleum for the counter tops. I found one called peach jaspé which I would almost have taken for its name. The waving pink and cream lines matched the pink in the floor linoleum. A mahogany brown was selected for a narrow border at the edge of the shelves. I wanted an inch border of pink and a six-inch border of mahogany brown for the floor but these colors were not made in the same thickness as the floor linoleum I had selected.

Now that the linoleum was decided upon I could buy some paint and start splashing. The mathematician thought that the mess he had made was nothing compared to what I was doing with paint. White with a little alizarine crimson, yellow, and blue made a lovely pink for the inside of the cupboards. A mahogany edge gave them pep. We thought that the light blue green in the linoleum would make a nice, cool color for the woodwork. A lot of white, a little yellow, a dab of red, quite a bit of cereleun blue, a teaspoonful of ultermarine blue, stir for a day trying every hour on a piece of card board and laying it on the floor beside the sample of linoleum. Season after each trial by adding some more of one or another of the colors. If it doesn't match by the end of the first day repeat a second. This recipe rivals one grandmother once gave me for mincemeat. In much the same manner a silvery gray was mixed no lighter and no darker than the blue green. It was used on the walls and door panels. The ceiling was painted a cool, pale lemon yellow. The glass knobs and nickel hardware harmonize nicely with these colors. The effect is cool and refreshing.

Color is very important

The illusiveness of the color seemed to give the room a certain individuality but one that needed a tonic to give it pep. Remembering that rooms are often made distinctive by groupings of furniture the idea occurred to me to be daring with the furniture. The two large windows where the breakfast table must stand are opposite the dining room door. Some guests in the dining room must always see that part of the kitchen during service. Why not give them a composition to look at in the furniture grouping. My boldness with that old oak furniture consisted in applying paint to oak at all and in using strong contrasting values, a dark blue green, slightly grayed, and white. Remembering the mathematician's advice about decoration and that geometric borders are considered good form I used snow flakes in a border and tried the effect of making the horizontal lines rather than the vertical predominate. The result in this high ceilinged room was so pleasing that I looked about for other worlds to paint and fell upon my step ladder that hides between the refrigerator and the porch door, also my sewing machine-planning desk-service table. This last piece of furniture, now doing triple duty, used to be upstairs. The mathematician figured that I wasted too much energy running up and down stairs to the door bell and telephone so we moved our relic of the

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nineties down where it would be handy. A modern illustration in blues and gold and silver in a white frame antiqued in black makes a center of interest above the breakfast table. The two windows were curtained with white voile because white lets in more light than would a color and it screens the blank wall of the next house from view. Red and white voile give a touch of the floor color in the draperies. Attached to the shades as curtain pulls are Nannette and Ran Tin Tin, those little French dolls that cause a French woman to say on sight, "Oh! Nannette et Ran Tin Tin, ils vous portent bonheure."

There will not be any curtains over the windows in the kitchen end of the room. We prefer to think of them not as windows but as pictures changing as the seasons change, pictures that let in a soft light caused in one case by an awning and in another by the porch.

In primitive times, in the time of the real Cinderella the hearth in the kitchen was the center of family life; as life grew easier that center changed to the hearth in the living room. Now that our Cinderella room lays claim to being dressed up as a princess, a princess with individuality, she is a formidable rival of her sister living room in the hearts of the Fullers.

A seven-room house that looks and acts big!

[*Continued from page 25*]

bedrooms, having fireplaces and good ventilation.

We did not ask for a planting plan, but the little garden the architect has sketched for us may well be considered along with the house. Pleasant—and also deceptively spacious—isn't it? Too, his foundation planting at the front merits careful study. Simple and kept low in scale, it might well serve as a model for all other little houses that now struggle ineffectively to outdo their pompous plantings.

Many times in our wanderings have we been deceived by small-looking costly houses. But this time the tables are turned. Our little house not only looks large—but it *acts* large in the privacy its plan affords.

Make Mistakes?

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Right from our own kitchen

WE HEAR so much about vitamins these days, but how many of us know what they really do for us? One reason why the housekeeper should know her vitamins is that, without special care, two of them may be lost in preparing or cooking the foods that contain them. These perishable vitamins are the highly essential two called B and C. Not only may they be lost, but the human body is unable to store up much, if any, reserve of these two vitamins. This makes it very important to replenish our supply every day.

To do this, says the Bureau of Home Economics in Washington, D. C., is a matter of knowing two things: first—which foods to choose for their content of vitamins B and C—and second—how to prepare those foods for the table with the least possible loss of their vitamin values. Many of the foods we usually cook contain both these vitamins.

Vitamin B, although it comes second in the alphabet, was the first vitamin discovered. It is now known to play an important part in maintaining good appetite and good muscle "tone" in the intestinal tract. Lack of vitamin B, in extreme cases, is the cause of a kind of paralysis long known, especially in the Orient, as beriberi. In fact, it was a scientist's observation of this disease and the diet of people who had it that led to the discovery of this vitamin.

Many foods contain vitamin B, but most of them do not contain very much. Some of the best sources are the common vegetables—potatoes (both white and sweet), parsnips, carrots, cabbage, greens of various kinds—practically all the vegetables contain it. Beans and peas are a good source because we eat the seed, including the germ portion. Whole grain cereals are also good sources. Lean meat, liver, and other edible organs furnish vitamin B; fruits furnish a little, and so does milk.

Vitamin C, when it was discovered, provided the answer to an age-old problem. From ancient times on down, the world knew a plague which finally had come to be understood as due to poor diet. This plague was scurvy. It afflicted armies, the crews of sailing ships, explorers—any people who had to do without fresh fruits and vegetables for a considerable time. Lemon juice was found to prevent scurvy—but nobody knew why the lemons were effective. We know now that scurvy is the acute form of malnutrition which comes from the lack of vitamin C. All the citrus fruits—oranges, grapefruit, tangerines, limes, lemons—are rich sources of vitamin C.

We are fortunate, however, in being able to get foods very easily that furnish vitamin C. Most fruits and vegetables furnish more or less of this vitamin, and some are very rich sources if used fresh and without cooking. The citrus fruits are at the top of the list, and with them come tomatoes which are a good source even after they are cooked or canned. Other fruits and vegetables, however, lose so much of this vitamin if cooked that we are advised to depend chiefly on those we use without cooking—fresh fruit or fruit juices, fruit or raw vegetable salads, including cabbage, carrots, turnips, radishes, and salad greens.

Most of the foods that furnish vitamin B or C or both are the very ones we usually cook. In meats, whole grain cereals, dried beans and peas, it is vitamin B we have to reckon with. This vitamin dissolves in water and is also sensitive to heat, although less easily destroyed than vitamin C. The chief precaution where B is concerned is to save the juices or cooking liquid and use in gravies or soups.

Exposure to air, especially the cut surface of a fruit or vegetable, or its juices causes a loss of the very perishable vitamin C. Therefore—don't squeeze out fruit juices ahead of serving time. They lose vitamin value and flavor too on standing.

Vitamin A is found in two classes of food, however. The best sources are, on the one hand, yellow vegetables, yellow fruits, and green leafy vegetables; and, on the other hand, certain foods from animal sources. This is due to the fact that the "mother substance" of vitamin A is carotene, a yellow coloring matter in carrots and in other yellow vegetables and fruits. Carotene is also present in the green leafy vegetables, although it is masked by the green coloring, or chlorophyll. Carotene in these foods, when eaten by man or beast, becomes vitamin A in the body.

Vitamin A is necessary not only for growth and development of the body, but in particular to keep the linings of the nose, throat, sinuses, lungs, and the digestive tract in good condition. This is one of the vitamins that the body can store up, but when foods providing this vitamin are lacking long enough for the body's store to become depleted, those linings lose resistance to infection, and trouble sets in.

The best sources of vitamin A are: *animal* foods—liver, egg yolks, butter, cream, cream cheese, cheddar cheese, salmon (fresh or canned), cod liver oil, and other fish liver oils. *Vegetables*—greens of all kinds, and the green parts (not the white parts) of lettuce,

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cabbage, and other leafy salad vegetables, green peppers, green peas, green beans, carrots, sweet potatoes, yellow squash, and tomatoes. *Fruits*—apricots, prunes, peaches.

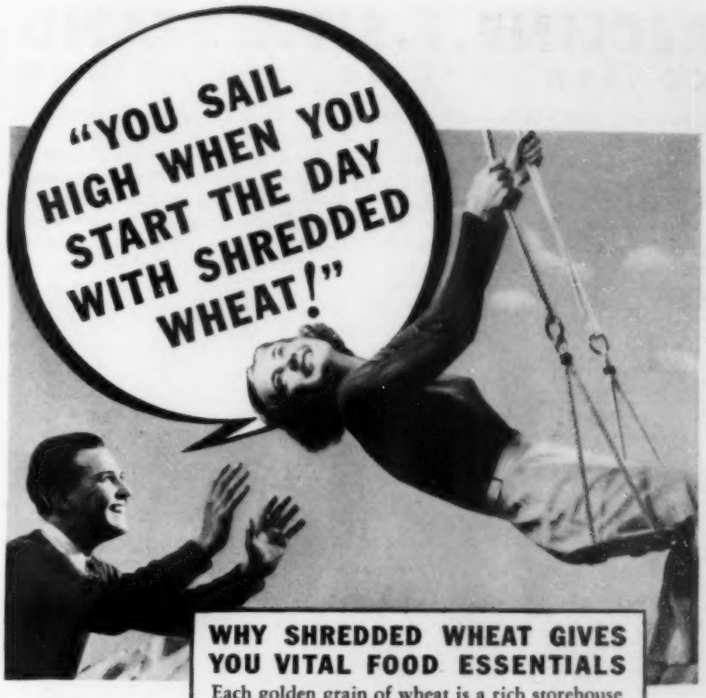
Vitamin D presents a very different problem. This vitamin, like A, occurs in certain animal fats and oils—but there are not many foods rich in D. Richest of all are the oily fish such as salmon and sardines. Eggs and butter are comparatively good sources, though variable. Liver, cream, milk, and oysters contain a little. There is another source of vitamin D, however, and that is sunlight, or rather, the ultra-violet rays in the sunlight acting on the skin, either of animals or human beings.

Other ways of providing vitamin D in foods have been discovered. Cow's milk can be enriched with this vitamin by feeding the cow irradiated yeast—i.e. yeast exposed to ultra violet light to provide it with vitamin D. Another way is to add cod liver oil extract to the milk (you do not get the cod liver taste at all), and another way is to irradiate the milk itself. All three methods are used commercially, and the "vitamin D" milk is on the market like other milk, though it costs a little more. However, it is well worth the extra few cents if you are unable to get out in the sunshine much, and for children it is definitely advantageous.

* * *

Left-overs are always a problem—but with a little thought they may be converted into very tasty dishes. The main idea, is however, to use condiments—not too much of any one thing of course, but just enough to heighten the natural flavor of meats and vegetables, and to get away from the old, well-known left-over taste. Try this simple luncheon dish on your family and see the response it will get. Two cupfuls left-over vegetables (any kind), 1 cupful vegetable juices, 1 tablespoonful flour, 1 tablespoonful butter, 2 teaspoonfuls Kitchen Bouquet, ½ teaspoonful lemon juice, 4 tablespoonfuls grated American cheese, dash of celery salt, and a dash of pepper. Melt butter and add flour, blending well. Add vegetable juice, and stir until very smooth. Add Kitchen Bouquet, lemon juice, celery salt, and pepper. Cook all together for five minutes. Add vegetables, mixing well, and pour into four individual casseroles. Sprinkle with grated American cheese, dot with butter and place in a moderate oven until heated through (about fifteen minutes).

Serve this with baked bacon and baked tomatoes. For dessert have fresh strawberries and cream and cookies.—ELSA MANGOLD, Dietitian American Home Kitchen.



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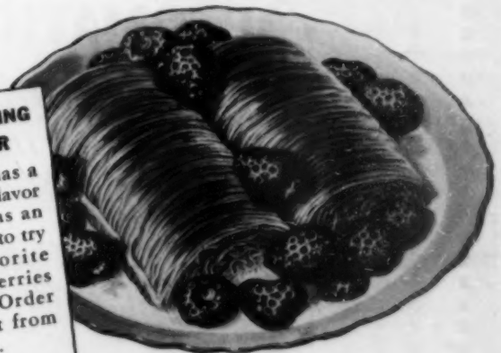

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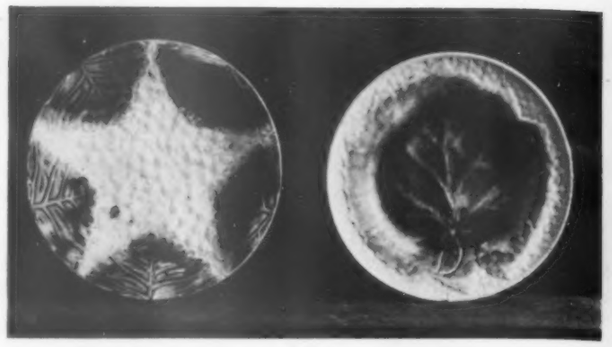

Majolica Ware

LOIS L. PHILLIPS

MAJOLICA comes under the classification of "Soft Pottery." It is a clay covered with a glassy coating, made opaque by white oxide of tin. There is a story to the effect that Majolica first came from the island of Majorca. Whether this is true, no one knows, but it is usually told, in explaining the origin of later Italian wares. It was in the year 1115 that the Pisans captured Majorca, and killed the king. They took back with them a very rich booty, which included pieces of Moorish pottery, which were set in the church walls of Pisa and other places, and came to be known as Majolica Ware. It is contended by authorities that Italian potters had, even as early as 1115, been making a pottery which was glazed and decorated in colors. It is possible that the beautiful pieces of Moorish pottery inspired them in their later achievements.

Much later, English and Continental potters made a Majolica ware. And it was not until the European and American potteries began the manufacture of it, that the quality in most instances was cheapened. From 1878 to 1890 a great quantity of Majolica ware was made in America. There was good Majolica as well as cheap Majolica made, just as there is made good china and poor china, or good glass and a poor grade of glass. This is inevitable.

The decorating of Majolica ware was done by applying colors mixed with the glaze. This mixture was put on with a brush or by dipping the object into it; sometimes both methods were used. The colors used were usually soft in tone and the blends that resulted in firing or glazing were perfectly beautiful. Mr. Frederick Litchfield in his book, "Pottery and Porcelain" written a great many years ago, says that "the earlier decoration of Italian Majolica was by means of a slip composed of fine white clay, and the painting was upon this surface, which was then glazed by a transparent preparation composed of oxide of lead and glass, the finished productions being known by the term Mezzo-Majolica." This was a coarser ware than the lustered Majolica. Mr. Marryat, in his book, also written a great many years ago, explains the decorating of fine Majolica in this manner: "The piece was half fired a bistugio, and then dipped into the enamel composed of oxide of tin and lead and other combinations. The dirty colour of the paste was thus concealed by this vitreous coating, which produced an even white surface to serve as a ground for painting. It required a free and firm hand to paint on the moist glaze—there was no possibility of retouching or correction, from the rapid absorption of the colours. This, with the accidents incidental to fusing of the glaze

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Dept. D, Menomonie, Wisc.

with the colours, accounts for any inaccuracies in the drawing or painting of Majolica. Then when the artist had finished his work the piece was returned to the furnace for its final firing." Sometimes after the slip was applied to the article and had become dry enough to handle, designs were scratched on with a sharp instrument, which removed the white slip and let the darker clay show through. This was done before glazing the piece and is known as "Sgraffiati, Sgraffiato," or incised ware.

As I have said, some of the Majolica made in the United States was of a poor grade, and it can easily be told from that which was carefully done. At Phoenixville, Pennsylvania, between the years 1880 and 1890, Majolica was made, first under the firm name of Griffin, Smith, & Hill. This was an old firm having been organized in 1867 as the Phoenixville Pottery, Kaolin, and Fire Brick Co. There were several different owners of the pottery plant in the years between 1867 and 1879. A few years after 1880 Mr. Hill retired from the firm and it was then known as Griffin, Smith and Co. In 1889 Mr. Smith withdrew, but all Majolica manufactured there bears the initials of Griffin, Smith, and Hill. The monogram, "G. S. H." was impressed on the bottom of each piece; sometimes it was used alone and sometimes surrounded by a

This was the mark used by Griffin, Smith, and Hill 1880 — 1890

This was used the same period but usually on the smaller pieces

circular band containing the words "Etruscan Majolica." The Majolica made by this firm shows that a great deal of care was exercised in the dipping or coloring, as well as the moulding of each piece. The colors were perfectly blended and exquisite in their relation to each other.

A Mr. Bourne, an English artist, was the designer. The pieces that we have left after some fifty years, attest to his refined and artistic ability. In fact it was the fine Majolica that caused the firm of Griffin, Smith and Hill to be so well known. They made boudoir

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flower-shells, vases, dolphins supporting sea-shells, and all sorts of fancy shaped wares as well as Majolica for table use. There were more pickle dishes of leaf design made than any other pieces. The moulds for these were taken from the natural objects. Of course no two pieces could be decorated perfectly alike because perfect duplicates cannot be made by hand. The two plates shown are done in a soft green and yellow, with a touch of rose color. The one on the left is known as the "Cauliflower" design. The pickle dish is the loveliest of lavender, browns and greens perfectly blended, and the little butter patty beside it is brown and green. All these pieces have impressed on the bottom, the monogram "G. S. H."; and on the plates the monogram is circled with band and words "Etruscan Majolica."

In 1890 much of the pottery plant was destroyed by fire and the making of Majolica was discontinued. As time goes on collectors of ceramics will certainly be attracted to the Majolica made by Griffin, Smith and Hill; first because of its quality and beauty, and second because it was American made.

Look to your valances for effect

[Continued from page 27]

must necessarily determine the depth and shape of the valance. On this account a plain valance is sometimes used with a patterned hanging and a patterned valance used with a plain hanging to achieve contrast.

Homespun materials and plain and hand-blocked linens are heavy enough to require box-pleated valances, and silks lend themselves to accordion pleating, shirring, and gathers. Some of the new valances are being constructed from heavy ship rope, knotted or woven into diverting designs. Strands of silk rope are daringly festooned beneath a cornice that is otherwise kept severe. Sometimes when a ceiling is low, and windows will only stand a very light treatment, a valance without side drapes is permissible. It can be fashioned from a thin, light material provocatively draped across the top of a window with its ends forming a short cascade on each side—the result charmingly decorative without being obtrusive.

The finishing for hangings and valances is an art in itself—a detail that is as significant as the making and finishing of any important accessory. Needless to say, it must always accord in style with that of the hanging it is to adorn, and so we see a tailored type self-bound or edged with bands of a contrasting color or with a simple galoon.

Many of the new trimmings are quite amusing and old ideas are often given a modern quirk that is irresistible. For instance, wooden moulds in various shapes, covered with silk, are combined with glass or wooden forms; funny little conceits appear upon braids, and crystal dangles are used to enliven sedate fabrics. These, with silk quiltings, fancy edgings, ruffles, and glass trimmings outline and give accent to valances when such an accent is advisable.

Venetian blinds may be used with or without a window curtain but they need hangings topped by either a cornice or a valance, to soften their severity.

As in all decorating and furnishing adventures, we must use common sense when dealing with the subtle problem of dressing windows; we should avoid fads and passing fancies and not strive for unusual effects. After all, we get our best inspirations from the traditional past—from those beautiful early rooms from which our modern ones have been adapted or evolved. Our early ancestors introduced hangings primarily to keep out cold and draughts and to add warmth to their poorly or non-heated rooms by means of fabrics that were warm in texture and color. Today our heating problem is solved—but other perplexities confront us.

In early building, windows and doors were considered such important architectural features that they became significant decorative elements in themselves and needed no inventions to hide their deficiencies. Unfortunately, modern apartments and houses present architectural difficulties that make the problem of doors and windows a hard one to solve, and there are times when we must resort to various decorative expedients to remedy or conceal structural errors. Valances, cornices, and draperies can aid materially in bettering the proportions of a room if skilfully handled. They can give the illusion of height or can lower a too high ceiling, as the need may be; they can help to improve the shape and position of windows; they may be used to tie a number of openings together to form one unit and to give a uniform appearance to windows that differ in width and height.

Valances first made their appearance as ornamental finishings to draperies in the 18th century. For the first time then, too, hangings were divided into two parts, an innovation introduced to make easier the drawing of curtains over windows that had increased in size. In the beginning, valances were used on beds to hide the crude wooden frames from which bed curtains hung. So good was the effect, that decorators soon utilized the idea for finishing draperies

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used on windows and doors. Window cornices were a later invention and were at first heavy ornate affairs of metal, gilded plaster or painted wood, well suited to the pompous over-decorated period to which they belonged. Today, they are simple and so varied in treatment, that they can be made to accord with every sort of room, as well as remedy any architectural faults with our windows. Make your valances more than mere decoration—make them work for you as well.

Georgian in Richmond, Va.

[*Illustrated on page 38*]

THE first thing to be considered was the selection of a lot. This must slope to the rear sufficient to allow plenty of light and easy access to the recreation room in the basement, and also have a background of large trees to form the proper setting for a white house. Such a lot was found, backed up to a beautiful wooded ravine suggesting an excellent place for a flagged terrace in the rear of the recreation room. Southeast exposure, it provided a protected sunny spot for winter mornings and a shaded private terrace for summer afternoons.

Upon entering the wide cross hall, one sees to the right through an arched opening, the paneled walls, mantel, and built-in bookcases of the living room. At the left, another arched opening frames the view of the dining room. The office, breakfast room, and basement stairs can be reached from the same hall.

A second floor sitting room, conveniently located near the head of the stairs, serves to connect maid's quarters and service stairs with the main house. The owner's room, directly over the living room, has a dressing room and private bath.

Wallpaper and paneling

The walls of the hall and living room are papered with stippletone; the mantel side of the living room is in wood panel of a design copied from an old house and is painted light ivory. The dining room walls, above the chair rail, are papered with gray background and yellow flowers, the ceiling is yellow to harmonize and the woodwork is painted a light gray. The floors of 6" wide boards put down with wood pegs, old brass rim locks, HL hinges, and fireplaces in all of the main rooms make a suitable background for the antique furniture.

The exterior brick walls and the entrance are painted white; green blinds, and the roof of blue black slate form an effective contrast.

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POPULAR MECHANICS

Keeping up with SPRING

WE ALL welcome the coming of spring when our great out of doors seems almost over night to change from a drab cold dismal scene to one of freshness, color, and warmth. Truly a word that thrills us—makes us want to live up to its appearing in our homes—to get the feeling of newness and spring inside. But what to do about it? The bedrooms all need new curtains and spreads, the dressing table skirt of taffeta in one room is in shreds—the awful iron bed in Junior's room is a disgrace and should be replaced, the dining chairs need new seats, and the living room must have new hangings and slip covers. With a hopeless sigh we remember how inadequate the budget is, and for the moment we are inclined to resent this appearing of spring that transforms everything outside so miraculously and makes the inside so noticeably shabby by contrast.

Well, something has to be done about it and can be. We have first of all the desire to really do what we can with what we have; secondly, we have hours of time; and lastly we have a sewing machine.

Perhaps we do not want to buy costly materials and have them made up to order, but there are good inexpensive materials, and with a sewing machine with its modern attachments we can make professional looking slip covers, hangings, curtains, and even rugs ourselves. So there is really no excuse today for not having a charming home. It may not have the rich furnishings of the Jones's, but it can have the beauty and original touches that only individual thought and work can produce.

Bedroom curtains are so easily made at home today. Organdy is ever popular because with it overhangings are unnecessary. Curtains of this in various colors—dark blue, brown, or green, simply hemmed and trimmed with a white soutache braid, make an attractive room. This trimming is easily and effectively applied in interesting designs with the sewing machine attachment known as the Braider that does away with basting. Or the curtains can be in pastel shades, with spreads and dressing table skirts, with their various ruffled trimmings, to match. The Ruffler, Narrow Hemmer, Tucker, and Bias Cutting Gauge of your sewing machine will prove a time saver in making these. There is the very wide ruffle, dainty rows of narrow ruffles, double ruffles, and plaited ruffles to suit everyone.

Voile, dotted swiss, and chintz all make up beautifully in much the same way. Quilted chintz is greatly favored today for windows, dressing table skirts, upholstered chairs, beds, and bed coverings. A plain colored glazed chintz (maroon, brown, or dark blue) can replace the taffeta dressing table skirt that is in shreds. Trim it with a band of egg-shell chintz—quilted—or use one color only, quilted. The quilting can be done in a jiffy with the sewing machine Quilter. Hangings for windows could be the same with an all egg-shell quilted cover for the bed.

The iron bed in Junior's room can be slip-covered, head and foot, in corduroy or plain denim. Bedcovers and curtains the same. They can be simply tailored and trimmed with a zig-zag binding.

Monograms are popular

Girls adore monograms and a few yards of cotton crêpe or piqué in a favorite color made into a spread and dressing table skirt with "her" monogram boldly embossed in a contrasting color will make a pleasing room and delight the young lady immensely. The deep-pile monogram is made by using an inexpensive cotton cord known as "carpet warp." This is color fast and can be applied quickly.

A Guide attachment is a great aid to the home decorator, for not only does it make the most interesting bindings, rick-rack, silk fringe, and moss fringe of cotton string or wool yarn, but it also does away with hand tufting in making candlewick bedspreads. The possibilities of this on unbleached muslin are endless. The most fascinating afghans, rugs, and mats of all kinds are also made with this small appliance. Think of making rugs on your sewing machine—rugs from rags made just to fit some special place or to go with a certain piece of furniture; copies of lovely old Early American handmade ones that took hours and hours to create with looms and frames. The antique Oriental is faithfully reproduced too, and even the modern room can have its specially designed deep-pile rug made with this attachment.

There is a special cording foot for welting in the making of slip covers, that hugs the material snugly around the cord and makes the finished cover a perfectly tailored piece of work. Two more sewing machine aids in making lovely things at home—the Pinker that makes an ideal finish for oilcloth, flannel, felt, and leather; and the ever popular Hemstitcher.

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Collecting as a HOBBY

Two American Home readers display their collections

A PART of the largest glass collection in the state of Arkansas is shown in the illustration on the following page. It is the private collection of Mrs. Allen Henderson of Fort Smith, Arkansas, and will be placed in the famous Albert Pike Museum in the beautiful Ozarks to be opened during the Arkansas Centennial this spring.

In talking with various collectors it is interesting to learn how collections have their inception. Most people have inherited a few pieces and, in trying to complete the broken sets, have become imbued with the desire to collect other rare pieces. As to how she became absorbed with the idea of collecting as a hobby Mrs. Henderson writes as follows:

"I started my collection more than seven years ago, while spending the winter in New York City, and much time in the Metropolitan Museum which, as we all know, contains one of the largest glass collections in the world. Two years later, after securing a copy of Ruth Webb Lees' first edition published in 1931 on Early American glass, I began in earnest to try to find a piece of all the three hundred patterns described and illustrated in the book. This task completed, I am working now to complete sets and have succeeded in doing so with a few patterns. I find it difficult to authenticate all my pieces, as absolute documentation is too rare and existing data too fragmentary to permit of infallibility.

"Not all antique glass is beautiful but the historical interest is there—Frank W. Chipman's *Romance of Old Sandwich*, published in 1932, has been very helpful in identifying my pieces. Of all branches of hobbies glass collecting is perhaps the most infectious. I have many odd patterns in my collection, one called Egg in the Sand, another called Fish Scale; these apparently named themselves, by reason of design. Hidal-

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Saves Fuel—absorbs heat easily and cooks better with low or moderate heats.

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This collection of luster pitchers contains over fifty varieties, several of which are over one hundred years old and some very rare. It belongs to Mr. and Mrs. J. E. Harris of Columbus, Ohio

go is a pattern deriving its name from Hidalgo, Miguel, a Mexican Priest, put to death in 1811. Crystal Wedding, Cottage, Plume, Apollo, and Nevado were products of Adams & Co., Pittsburgh, and were made in sets except Nevado. Bread Trays of The Last Supper design, taken from the famous fresco by Leonardo da Vinci, made at Sandwich, required many weeks to make the wooden moulds. Another bread tray bears the design of an early locomotive, said to be the first train over the Baltimore and Ohio, and another showing Jenny Lind the famous actress at the age of two years, from a tintype picture—all are very interesting pieces.

"I have several memorial platters: Washington, Grant, Robert E. Lee, and Lincoln, which were centennial pieces of 1876. The Liberty Bell pattern came out at this time, and bears the date 1776 and 1876. Baby Face, a frosted glass, has a Victorian aspect. Lion glass, another pattern popular and plentiful, which follows closely to that of Westward Ho, a title given to this most popular pattern distinctly American, has a frosted design. Another platter of this period, 1849, is the Bee Hive and Thistle. A beautiful compote called Jumbo, a plain clear glass bearing a frosted elephant knob on the lid, was made to commemorate Jumbo, of Barnum Circus fame. Jumbo was purchased in London in 1882 by P. T. Barnum, traveled to the United States and was killed in a railroad accident in Canada on September 16, 1885.

"As I look over my glass there are many interesting pieces I would like to tell about. One of these is my Atlantic Cable pattern. This was made in 1860 to commemorate the laying of the Atlantic Cable. This is plain with narrow panels and diagonal ribbing to represent a cable. I have a few pieces of Lion with the cable edge. Others with interesting names are Jacob's Ladder and Jacob's Coat, biblical names; Egyptian, with the ruins of Parthenon in relief; Frosted Eagle. Old Man of the Mountain, and some pieces of interesting coin pattern. For good luck there is the Horse Shoe pattern, of which I have almost a complete set.

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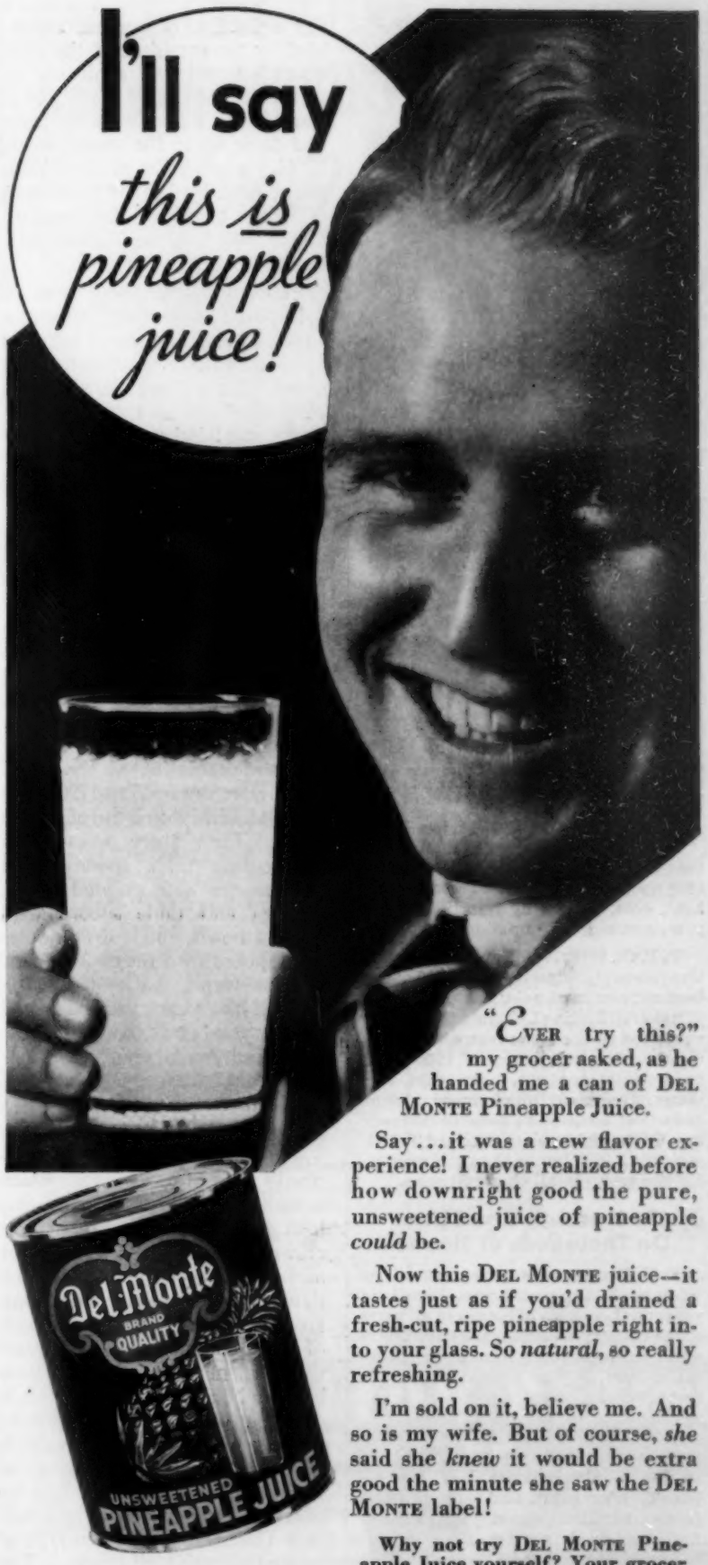
Pewter

[*Continued from page 58*]

and in general follows the designs of the silversmiths. Since 1924 and 1925 it has become the fashion for Americans to be a bit condescending towards other pewter. The average English collector feels the same way towards continental pewter, which he says leaves him stone cold. This is amusing because most of the types which up to now have been accepted as purely British are in reality local adaptations of well-established European types. As for American patterns, they usually followed, even if somewhat tardily, the English. Sometimes, indeed, a fashion might be as much as a century behind the times in America. In the exhibit, for instance, there were two tankards, one English and one American, exactly alike but a hundred years apart. It is true, however, that England stood entirely alone in the high quality of her metal. Pewter "blended in the English manner" stood for excellence on the continent. Again England, with the Netherlands, stood alone against decorating pewter. She never cared for the German Edelzinn or the French Orfèvrerie d'Etain. It is also interesting to learn that pewter, which was made in America from 1750 to 1850, had a strong hold on American taste long after it had ceased to interest Europeans.

The Pewter Club of America was formed in March, 1934, at the State House in Boston, with Prof. Percy E. Raymond of Harvard as president. Its purposes are to study pewter, to visit private and museum collections, to act as a clearing house of information and to expose fakes. It has visited the Essex Institute in Salem, which has the usual household pewter that was imported from England during the eighteenth century. It has visited the Rhode Island Historic Society, which has an unusually good collection of the pewter that was made there. Then there is the Louis Guerineau Meyers collection, which Thomas Garvan has given to Yale. It has all the pieces that Mr. Meyers used as illustrations in his pewter book. The club also hopes to visit the museum at Deerfield and the Albert C. Bowman collection at Springfield, Vermont, where Richard Lee worked at one time.

In its own exhibit, there was a fairly complete set of pewterer's tools that belonged to Samuel Pierce of Greenfield, Mass., and which now belongs to Ledlie I. Laughlin of Princeton, New Jersey, the foremost authority on pewter in this country and the owner of one of the finest collections of American pewter.



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A NEW KIND OF PAINT

In the exhibit, there was also a fine collection of spoons, assembled by the president of the club, which showed the evolution of spoons from 1500 to 1870. It started with a maiden head spoon and came up to the spoons made by C. Parker & Co. of New York about 1850, by Luther Boardman of East Haddam, Connecticut, about 1845, and the Meriden Britannia Co. about 1850.

Between these there was a "slipped-in-the-stalk" spoon, a simple type of the period between 1500 and 1650. A square-stemmed spoon with an oval bowl, dated 1650. A Puritan spoon with a square-cut trifid stem, dated 1650-1660. There were pied-de-biche or hind's foot spoons, 1663-1690, that came into England with the Restoration. You learned that most metal spoons before 1650 had slender hexagonal handles and broad-tipped bowls and that they were probably only used for the more dainty dishes. Some spoons had round, slender and tapering support on the under side of the bowls which was called a rat-tail. Some of these rat-tails had wavy ends and decorations on the bowls. Some later ones—1710-1790—had rounded ends with a ridge on the fronts. Then there were plain double-drop table spoons, shell drop spoons with pointed bowls, cut tea and table spoons with scraped bowls, single drop fiddle-back spoons with the ends of their handles turned back—1800-1850. For all the years you had used spoons, you felt as though this exhibit had made you spoon-conscious for the first time.

In the same way you became aware of plates and flat dishes. There was a dish called the Cardinal's Hat, for instance, which actually took its form from this high ecclesiastical source of low crowns and broad brims. Plates and chargers, you learned, can be dated by the style of their rims. Even the booge, which is the part of the plate between the rim and the base, may be something you have to be aware of. And when it comes to flagons and tankards, every variation of form teems with significance. The body may be formed like a baluster. It may be pear- or tulip-shaped or pot-bellied. The handles may be harps or hooked or variously curved. The lids may be dished or domed or even heart-shaped. And the thumb pieces, which are the levers by which the covers are raised, may be ornamented with double volutes, with a hammer head, plume, ram's horn, and ever so many ways.

Pewter is a great subject. Curious how you never realized before that it was once one of the world's great industries. An industry that had its golden age in the sixteenth century and that made a valiant if a losing fight for its life during the nineteenth. The eleventh hour efforts of the pewterers to save their industry had all the pathos of lost causes, all the elements of tragedy when man attempts to grapple with fate and the oncoming of a new day.

Illustrations on page 12

Top of page: tall coffee pot, G. Richardson, Boston. Shorter milk jug, Gleason, 1830-1871. Candlesticks, Henry Hopper, N. Y., 1842-1847. Lamp marked N. Y. Second from top: Master's salt, Louis XIV, XVII century. Pepper shaker, Louis XIII, XVII century. French platter with wavy edge, Early XVIII century. Soup tureen, Louis XV. Chocolatière, XVIII century. Third from top: covered tankard by John Bassett, N. Y. 1720-1760 (only example of his work found so far). Lidless tankard attributed to Benjamin Day, 1744-1757 (this and a porringer oldest Rhode Island pieces known). Basin by David Melville 1775-1793, Newport, R. I. Bottom of page: Chinese wine pot and Ming teapots.

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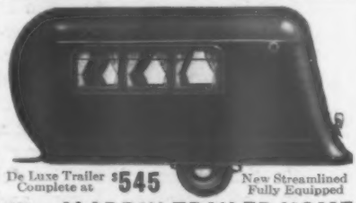

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Metamorphosis of an attic room

D. AVERILL SMITH

ARTISTICALLY inclined humans love to gather about them the cherished bibelots that would otherwise clutter up the downstair rooms; create confusion and possibly discord, with the ideas of correct furnishings in the living rooms.

The problem presented was the predicament the author of this article had to face. A retreat in which to write in quiet, and to paint, where one might scatter reference material here and there without being obliged to straighten up, and make all things tidy before an exit. Plenty of thought and work lie ahead in changing a room over to render it cozy and adequate for the purpose for which it is designed. In bringing about this change, the size and shape of the interior was left as found; the important additions being new wallpaper and floor coverings.

The furniture, none of it, was bought, that is to say, recently, from purveyors of home furnishings, it being simply a heterogeneous collection garnered from various parts of the home which were too crowded. A studio should reflect the owner's individual taste. People study their individual hobbies and requirements, creating domestic interiors expressing personal charm. It was not primarily

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the intention to combine home furnishings of many periods with art objects to make an interesting ensemble, but rather to combine the furnishings into a unique whole cosmopolitan. Homelike it should be, through tasteful means and usable arrangement, in which color plays a prominent part in textiles, also in walls and floor coverings.

Therefore we shall relate in some detail, how an unused sleeping-room was transformed into the studio, as now completed. The furnishings which existed there were stowed away into extra storage spaces.

The wallpaper was in poor condition, likewise the carpet which covered the floor. First, the carpet was removed, then commenced an attack upon several thicknesses of wallpaper which had to be eradicated. Steadfast vision soon consummated a background upon which to build.

The side walls were re-papered with a soft yellowish-orange having a conventionalized white star-like motif on a textured background. The ceiling has a pastel crossbar paper, which is fundamentally a side wallpaper, and which was finally hung, after considerable arguments between paper hanger and artist. Old-fashioned matting with stripes alternating between green, dull red, and the natural shade of the fabric, was laid upon the floor. Several hooked and braided rugs in subdued colorings were scattered about.

The room has two windows, only, these are located on one wall. Glass curtains, of primrose yellow dotted net, were hung, and a bedspread of India print, cut into four sections falling to the floor, completed the overdraperies.

The decorative use of colorful, just interesting, or ornamental, fabrics is becoming one of the marked characteristics of our times. Textiles which are quaint and restful in color have always appealed strongly to the author,

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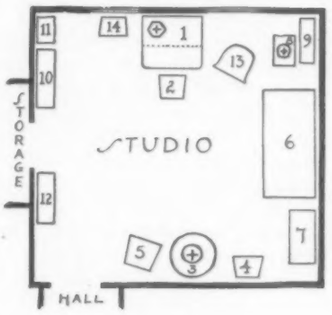
consequently three were used at strategic points. Upon the wall between the windows is hung an old red and white plaid table cover brought from England by an ancestor. An antique mirror, still possessing the original painting on glass, with applied half pilasters of cherry, with decorations in black and gold leaf, is placed on the hanging.

An antique drop-leaf table with one leaf extended stands before the hanging. At the back of the table against the wall, sits a charming Chippendale swell front dressing glass. This little cabinet has a swinging mirror, also two veneered inlaid drawers. The table is further fitted with writing materials, books held in place by book-ends, a suitable lamp, ash trays, and so forth. A genuine old Hitchcock chair, enameled in black with vermilion and gilt decorations sits before the table.

At the opposite end of the room is hung a faded blue and white checkered cover, also old. Below it stands a gate-leg table, old oak, with an Italian cover of faded crimson brocatelle. A lamp made from a brass oil font stands on it, with a parchment shade, painted with ships of Columbus' Day. Two rare, leather-bound editions, a Spanish plate, metal tobacco jar and cigarette box all assist in lending color with variety. Close by the gate-leg table stands a ladder-back chair, while on the opposite side is a maple arm chair, with a loose pad of Early American chintz, tied on with black tapes.

The unbroken side wall is almost taken up with a wood-framed day-bed, painted in two tones of green. Box springs and mattress pad are covered in close woven homespun, showing tan, yellow, green, red, and black combined in the weave. What is a couch without pillows? So they are here in colors echoing the hues in the pad and spring. Placed at one end of the day-bed is a maple table with drawer and shelf. The latter accommodates the vases of paint brushes and a large box of tube oil paints. On the table rests a most curious old trunk with convex cover, the whole outer surface being covered in fuzzy haircloth much resembling heavy plush. It is studded with round headed nails; has black leather strap-work and original hardware. Toward the window end of the day-bed we notice a little jewel of a table, this is also an old family heirloom. It is constructed of mahogany with finely turned legs, has two drawers, which are useful for pamphlets and reference material. The center of the table holds a lamp evolved from a French cordial bottle or flask, with plumbago blue base and creamy white top, sporting an accordion plaited shade in lemon and black. The lamp serves as the divider of two



Key to floor plan

1 Drop-leaf table
2 Hitchcock chair
3 Gate-leg table
4 Ladder-back chair
5 Maple arm chair
6 Day-bed
7 Maple table
8 Small table
9 Radiator
10 Bookcase
11 Small table
12 Whatnot
13 Sheraton chair
14 Carver chair
X Lamps

objects reminiscent of the sea; a little black schooner and a conch shell—both fascinating.

The remaining wall, that opposite the day-bed accommodates a bookcase, upon which are placed a collection of quaint jugs, backed by a large oblong Persian tray. Beside the bookcase stands a small table, enameled black, with a top of vermilion. An antique scroll top mahogany mirror stands there leaning against the wall, while reflected in it is a plant of Aloe aborescens, with its attractive saw-edged blue-green fleshy leaves. Right beside the bookcase a door leads to a store room. Full portières of a blue-green small cross-bar material, lined with écru sateen, hang before the door. They possess a double purpose; they serve to conceal an unattractive door while keeping out draughts of an unheated area.

Advancing toward the entrance door we find placed an old-time whatnot or catchall. It is made from mahogany with delicate spool turnings and has five shelves, about thirty inches wide. As a backdrop for this piece a good sized Chinese hanging has been used, picked up one day in San Francisco's Chinatown. The top of the whatnot is graced by a bracket clock two feet high. It is a charming old thing with its hand-painted dial board, and painting on glass at the bottom. An inscription, inside, on yellowing paper, in odd type, declares, "Patent clocks invented by Eli Terry, made and sold at Plymouth, Connecticut, warranted if well used, 1803."

On the antique drop-leaf table is a little Chippendale dressing glass—also writing materials and books. A genuine old Hitchcock chair in black with vermilion and gilt decoration is used with it. Quaint jugs and a Persian tray are used to decorate the bookcase above

The shelves make the grandest place imaginable to display early glassware, old bottles, figurines gaily decorated in color and gilt, trays, baskets from far away ports, an antique mortar and a host of trophies and relics of days long past.

Two chairs not mentioned previously have a place in the room. A Sheraton chair covered in delphinium blue repp is located between the small table with two drawers and the drop-leaf table. The other one painted a pumpkin yellow is a Carver chair, with characteristic spindles, and boasts a blue rush seat. This is placed between the black table with vermilion top and the drop-leaf table.

Although this studio is a potpourri of mixed styles, and colors, the ensemble is restful, and completely satisfying.

A landscape architect builds

A BARBECUE!

GEORGE J. CARPENTER

THREE weeks and not a cooked meal indoors. That was what we thought of our barbecue. That was the result on our family of the building of the barbecue. Morning, noon, and night the clan gathered around, partly from the novelty of the thing and greatly for the tasty food that the head of the house enjoyed preparing—even though she was a bit dubious at the start of taking up room in our small yard for such a thing. Since our yard was so small, and we had scarce place for a grass plot and play area for the kiddies, it meant that we could take but little to make an outdoor living area.

Not only is food so necessary to the family, but at the time of its serving the group gathers about for possibly closer contact than at any other time of the day. You might be with one or more of the members during the day, but the time you are all together is usually at the table. To make this relation more pleasant, just try feeding them out of doors as we did. We, therefore, thought that a nice barbecue, oven fireplace, or whatever you want to call it, placed in a small area, would result in the maximum of pleasure for the minimum of space taken from the yard.

I had always had a yen or desire to build one of these things the way I wished, discarding general convention and doing it the way I thought might be best. I have designed and supervised the building of many of these in landscape development for clients, but have never had the courage to experiment at the client's expense. After spending some time in working out the scheme on the drafting board and figuring my materials and how much of a dent it was going to make in the family pocketbook, I began gathering material. This consisted of brick—including fire brick, some iron, and the plates for the top.

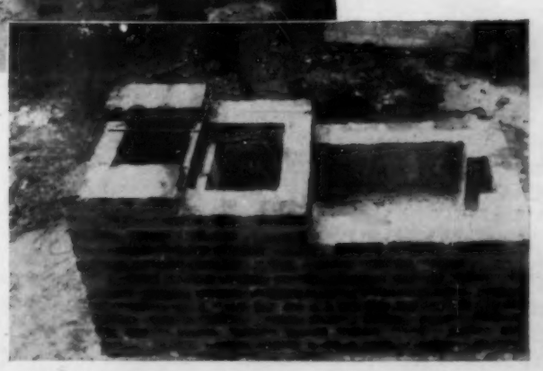
I had told one of the brick masons who had done considerable work for me about the idea of building the thing, and he said, "When you get the material together, I'll come down and put it up for you." So after going out and gathering about three hundred used brick and buying sand and mortar mix (In many places you can get this which is the proper mixture of cement and lime put up in bags, all ready to add to the sand which saves buying the ingredients separately.), I called him and told him I wanted to start the next day. The next day came, and Henry was taken sick. A few days passed, and he was still indisposed, so when Sunday rolled around (I still believe in "The better the day the better the deed"), I put on my canvas pajamas, got out the square, level, and shovel, and laid out the place for the thing.

After leveling off for the base, I laid the bricks out in outline to check the size and see that the bricks came out evenly. Well, I had never laid any bricks, but had seen so much of it done that I should have absorbed something. So with this ego I started in. You know, there is something fascinating about laying bricks—at least to the amateur. I guess it would have been just another brick to the professional brick layer, but to me each brick brought nearer to completion this barbecue I had visioned. That day, with the help of my oldest son mixing the mortar in a mortar box borrowed from my mason friend, one brick just called for another until we almost missed lunch and actually prevailed on the family to put off dinner until after dark. Looking back on our handy work, we had the nucleus of a barbecue. Looking at my fingers, two of them were worn through to the point of bleeding. Believe me, brick can surely be abrasive. Better wear a pair of gloves if you are going to break into that profession.

To relieve the monotone diary, day by day expression of the development, I'll say that Henry remained under the weather, and each day as I had time I added a few more bricks. Part of the time with the aid of one of the floor lamps tilted to throw its light out of the window if I worked too late.

As I neared the fire box area, I mentioned to Mrs. Carpenter that we needed some fire brick, but that the regular would do. On returning home one day, I found a pile of fire brick next to the barbecue, and on inquiry found that she remembered where a friend of ours was wrecking a refinery and in taking down the boilers there was a lot of good fire brick which she salvaged to our good use.

During the course of construction, the neighborhood baker came



Left: First stage of construction. Used string and level to keep bricks straight. Below: Second stage of construction

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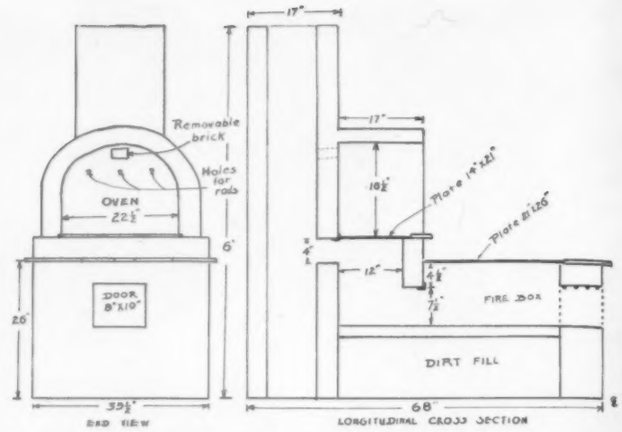

to look at the oven, and I received anything but encouraging comments at the way I had designed the fire box and placed the baffles, but as long as the start had been made and I was on the business end of the check book and labor, I was going to see it through but will confess that these people had me a bit worried. When I'd try to straighten up after bending over the bricks for a couple of hours, I wondered if it was worth trying to do myself or to wait until Henry got better. The result was that I did all but the arch for the oven before Henry came, and he did that and a few rounds on the chimney. Now after watching him make the arch, I wished that just for the personal satisfaction of it I had made the whole thing.

Besides the masonry parts made up of part salvage and part new brick, the door is an eight by ten chimney clean-out door. The angle iron needed in bridging for the brick may be any old salvage as was mine. Now as to the plates, I think the selection of material here is of utmost importance. Not too light or it will buckle, but even the heavy material will buckle if ordinary judgment is not used in the building of the fire. This making of the plate red hot is folly. You cannot cook on it that hot, and you ruin the plate. I scouted around in the oil field salvage yards—but you can go to your city junk or salvage dealer and do the same—until I found a piece of boiler door which had been well preserved with graphite paint. This was ⅜ of an inch thick which I regard as the ideal thickness as it does not buckle easily and heats quickly. However, I found the graphite paint to be most persistent and tried everything from Sani-Flush to sand to remove it. Finally I resorted to the old standby of "holystoning" it with a piece of fire brick and water. This produced a perfectly smooth surface which has been excellent for cooking, and the fire brick is now used to touch up the plate should a rust spot occur during the season of little use.

When the house was remodeled, the fireplace hearth was made up of new material and the old tile that had served that purpose I had put in the garage just in case there might be some future use for it—and here it was. These 8" x 8" tiles formed a beautiful finish for the border around the main cooking plate and in front of the oven—only here I cut them in half.

For a finish over the brick, just mix up some of the cement mixture with water without the sand and paint on with a brush, and you will have a most pleasing effect.

The last brick had no sooner been laid in the chimney than I wanted to see if the experiment was a success. This happened to be on Sunday just a week from the start, and about noon time I suggested to Mrs. Carpenter, who was watching the finishing touches, that she mix up some pancake batter for a test. We built just a small fire, because I did not want to get the chimney too hot or the top of the oven which had not yet completely dried. Don't you make the mistake, if you build a barbecue, of being too ambitious in starting the fire before the mortar has had a chance to cure sufficiently. It is preferable to keep the new masonry damp even through spraying it lightly with water for a few days. If you follow this method, you will be rewarded with a stronger piece of work and a less tendency to crack or check. Al-

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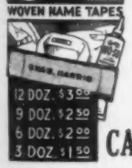

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though I did not follow this advice myself, I give it to you according to the old saying, "Do as I say, and not as I do." However, we were very fortunate in that our barbecue had been building for a week's time and the fire box already was very well cured out. And the result of the fire was no cracks of any consequence.

But getting back to the barbecue. Practically as soon as the small fire was going, we greased the plate all over thoroughly and then rubbed it down with a piece of paper, and repeated the operation again. This cured the surface nicely. Then with the usual amount of grease for frying pancakes, the batter was put on the plate and much to our satisfaction, and I might even say surprise, this small fire was soon cooking some nice brown cakes over the entire surface. My point of placing the baffles as I did was proven, and I knocked off work long enough to partake of some of this food cooked on our newly made barbecue.

The ground area immediately adjacent to the barbecue, and on which we were going to place our table and chairs, was being paved during this time of barbecue building with pieces of broken concrete salvaged from the dump. These pieces were laid on the ground allowing about a two-inch joint and proved a most satisfactory flagged or paved surface for this area. In fact, Mrs. Carpenter and two of the boys salvaged most of this material and brought it in themselves. Then Bill, one of the boys who works with me, dropped in to see the progress that Sunday morning just before the pancake test, and we put him to work finishing up the paving, completing it just in time for lunch.

From that time on the barbecue was a center of interest to this family, and we tried all sorts of foods. So far we have prepared everything but smoked fish. The supreme test of the plate's efficiency as a cooking surface came the next morning when we had French Toast for breakfast. Many of you know that if there are very many people eating it, and there are six in our family, one has to stay in the kitchen preparing it about half as fast as the rest of the group consumes it. On the barbecue we cooked fifteen pieces at one time, and you can judge from this that it was turned out faster than the group could keep pace—and it was evenly cooked—those in the center being the same golden brown as those on the outer edge.

Don't get the idea that a barbecue like this is restricted to the preparation of only fried or roasted foods. The boiled dinner may be most easily prepared on the large, spacious plate. This type of dinner which takes up so much space and fuel on the kitchen stove

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is easily prepared on the barbecue with the use of a little extra fuel.

As a precaution, the selection of the steel plates for the main cooking area should not be made until after the spaces to accommodate these are completed. Then you can have the steel cut to the exact size you wish. And it is well to drill a little hole near one side so that a hooked rod may be placed through to lift the plate in case one wishes to put a grill in its place.

In building the oven area, one brick is left out near the top of the arch in the chimney so that when you wish to use this oven as a smoke house the plate in the bottom is removed, the brick in the chimney is removed, and iron rods are placed into holes left in the mortar between the bricks. The material to be smoked is suspended from these rods. The damper in the chimney is closed, and the smoke will gradually work up through the oven to the food and through the small hole in the chimney. The fire is built near the front of the fire box so as to allow as cool a smoke as possible. We prepared a delicious roast one Sunday by taking the grill out of the kitchen stove and substituted it for the plate in the oven of the barbecue and, removing the brick in the chimney, placing the roast on the grill, closing the oven door, and building a medium fire in the fire box. This produced a very flavorsome piece of meat cooked partly by heat and partly by smoke, which when put on the table passed out of existence in a hurry.

Now when you build yours, you can make the oven door of any material you wish, but mine happened to be made from a historic piece of galvanized iron. I say historic because during the Olympic Games the Japanese rowing crew was billeted just back of us. They brought some large boxes with them which were lined with this galvanized iron, and on leaving, gave them to us. I had other plans for them at the time, but they didn't materialize and the metal boxes stayed with us. So when the barbecue was finished and I was looking for a piece of metal, one of these boxes furnished the necessary material—part of it going to make the door, the other part to make a very serviceable and practical "slip cover" to go over the cooking surface when not in use. This is easily lifted off and put alongside the barbecue when cooking and replaced afterwards to keep the surface clean for use.

Fuel for your fire

You may think that it is a problem to find fuel to use in one of these things, but you will be surprised at the small amount which it takes. We were particularly fortunate in this respect in that there is a market back of our service area, and the market folks were quite friendly. So Mrs. Carpenter suggested that they toss their broken crates and boxes over the fence for us. The next morning about 4 A. M. I heard a series of crashes out near the garage, and on getting up to investigate, having the thought that someone was breaking in, I was most gratified to find the source of the noise was that the market folks were following our suggestion. Broken crates and boxes were coming over the fence as goods were being transferred and made ready for the day. It then became the duty of our young son to dismantle the material and prepare it for our use, but it came so fast that we had to ask the friends to slow down for we couldn't burn it up fast enough.

You now see what a little time, thought, and coöperation will bring. This little plaything that I made out of mostly salvage material and that I thought at one time would possibly be a liability instead of an asset turned out to be a most interesting and enjoyable feature. If I, with my little experience of actual construction work, can produce a product such as this, surely it would be equally as easy for anyone else to do it.

For downright pleasure and adding to the living out of doors—which is the eating out of doors, you will get much enjoyment out of building an outdoor cooking structure whether it is like this or something else. But I am just passing on to you a design which has proven successful. Now you can put it in a shelter, place it in a corner of the yard, or wherever you wish, but if you will follow the few plans here given you, you will find it quite successful.

Our garden spot

A personal experience in gardening

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IT WAS a northern exposure 8′ x 20′ and we made of it a cool garden spot to enjoy the summer's evenings. We wanted a pool, but because we were to move from the place when fall came, we did not want to put much expenditure into permanent construction. So, the pool was made by taking a wooden lard tub and coating it in the inside with hot paraffin to make it watertight. This was sunk in the center of the little plot with the edge level with the ground and rocks were put around the margin with Portulaca planted so that, here and there, the plants trailed down on the inside to the water edge. Two goldfish were put into the pool to prevent the mosquitoes from breeding.

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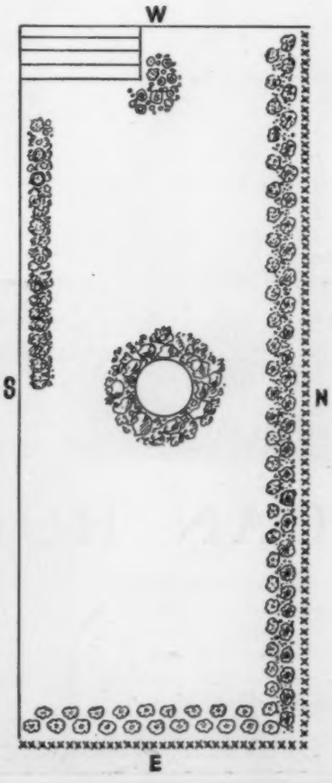
eastern end to shut out the neighbor's back yard. Luckily, this end got the early morning sun so we put a row of Sunflowers (plants) as close to the fence as possible. In front and between them we planted another row. It made a splendid screen over six feet high.

On the northern fence, there were a few volunteer Morning Glories and we set out Marigolds (plants) very close together. Having very little sun, they did not bloom well but made luxurious foliage. To have color in the garden and for flowers to cut, we planted a row of Nasturtiums, giving them ample room for growth, with a thin row of Sweet Alyssum in front.

Plants for the shady side

On the shady side of the house, we couldn't do much. Between the house and the eaves, we stuck in (that's an ugly word but is exactly what we did) a few Dwarf Sunflowers. From the pool to the porch (out from the eaves) we planted five Four-o'clocks, scattered Petunias in front, and put a clump of Petunias by the steps—for fragrance. On the few bare spots left, we planted tiny purple Verbena, which creeps along the ground. It will grow anywhere and stands stepping on.

This garden was not started until late in April. Most of the plants were had from neighbors but I actually bought the Nasturtium, Portulaca, and Sweet Alyssum seed and the two goldfish—a cost of fifty cents. Our biggest expense —two dollars—was for two deck chairs. We placed these in front of the porch.



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"A PLOWMAN on his legs is higher than a nobleman on his knees"—so the small house with a single garden that is in keeping with its surrounding and livable to its occupants is a far greater achievement than a large estate garden that is perhaps but a collection of costly plant material. No one thing is more important in making a garden than that it be suitable to the site and the house to which it belongs.

One of the most often overlooked features is the direct connection of the house to its garden by way of doors and windows. The small house by its comparative size needs more careful planning in building or remodeling than the large house. Very often the only entrance to the garden is through the kitchen over a series of narrow steps. If kitchen-garden entrance it must be, at least make it as picturesque as possible—not just a back door.

Windows too, may play a more important part if placed so they take full view of the best of the garden. Someone has said that "Gardens you can see from the house are like people who can look you straight in the eye."

When planning for windows, why not think of the matter of sunlight? In a current issue of a magazine this story is told of

The house was built upon a hilltop and the greatest advantages taken of its surrounding woodland. Above: The vista seen from the breakfast room

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Mark Twain when he was ushered into his new home which he had not seen until it was ready for his occupancy, his first question was: "Where do I sit in the sun?" Then, and then only, did they realize that all windows faced the north. Perhaps that was one reason for his sunny disposition—all his life he had sat in the sun. Not all houses built on city streets can face the south, but after all houses have four sides, and one of them must face the south.

Like many another amateur gardener, I was not only my own landscape architect, but also "the man with the hoe" and often my own nurseryman as well, raising many plants from seeds, seedlings, and cuttings.

For many years I had been an ardent student of the writings of the late E. H. Wilson. About the time we were ready to build, his article, "If I Were to Make a Garden," appeared. Later his book by the same title was published. Herein he sets forth his ideal home-site, and it, too, became ours. We bought five acres on a country side road, not a fashionable suburb, but we have a hilltop, and we have woodland, and though we do not own the creek, we have seemingly miles of view up and down the valley of Indian Creek.

Does a house of foreign architecture, even at its best, look anything but a step-child of the countryside? Our choice, was the American Colonial. An eminent authority on American architecture has written that the Colonial house, to be at its best, should be the type of the locality. How well our simple home fills its place among its neighbors of this the Western Reserve is best confirmed by the remarks of many a friend—that it looks as though it had always been there.

We engaged a landscape-gardener to place the house, to establish the grade-line, to lay out and build the driveway, and also to build the lawn. No money is ever better spent than in such competent service before the house is built, even at the expense, as we had to, of sacrificing the service of architect supervision. The house was placed in line with the creek and the valley instead of the road, that windows and doors might better face the fine vistas outdoors. Often people remark "Oh yes! that's the house that is set crooked with the road" and, as often, "Did you think of all this when you placed the house this way?"

Except for a dooryard garden and a circle of lawn to the west and north, the grounds are a bit of glorified woodland, wherein we gather the choicest of our native flora. Stone steps down the hill to the creek and paths through the woodland make it accessible. In making a natural planting much

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can be learned from books, but most of it must come first hand by close association with nature and observing its way. Much native material was at hand: Quantities of that finest of Viburnum for picturesque form, the Prunifolium, as well as the shade-loving maple leaf Viburnum, the red berried Elder—Sambucus pubens, and many choice wild flowers and Ferns. In tying the cultivated section to that of the woodland, plant material has been used with its native relatives and with pleasing effect. For instance, Euonymus radicans with Euonymus obavata or running strawberry bush. Below the Yew-hedge which tops the wall, is a planting of the native Yew, (Taxus canadensis), with Sandmyrtle, (Leiophyllum buxifolium), and Bear-berry, (Arctostaphylos uva-wise). Small trees, like Dogwood and Shadblow with a magnificent stand of Beech complete the woodland picture.

The open door, pictured, is the entrance to the door-yard garden and to the woodland beyond. This vista is also seen as one enters the front door. This is the breakfast room but it is so pleasant and the view from both the door and window so fine that we felt it should serve for more than a place to eat—a place to read or sew, but, above all else, an open way to the outdoors. The real problem was to provide seating for six people without lugging chairs for every meal or have them in evidence. A recess was cut into the wall and bench built, folding back when not in use and concealed by the small door. The space above holding the platter adds a bit of decoration. A hutch table against the wall when not in use has a very ample table top when needed. What joyous breakfasts are here in the sun, watching the birds at their feeding places—a magnificent snowstorm, or the exquisite days when spring is breaking in the woodland. What happy memories for four children to take with them through life.

The real use of the garden area by the family will depend upon its accessibility from the house—with one step you are out on the terrace. Here we live and work and sit in the sun.

This terrace runs more than the length of the house ending in a dry wall topped by a hedge of Japanese Yew (Taxus cuspidata brenifolia). This gives the outdoor living room its very necessary enclosure. Against the silvery gray background of Beech trees, the dark green of the Yews seem at their best. No other low evergreen is quite so satisfactory. At bit of color is added through the summer by the interplanting of Iris and Columbine, later Zinnias—this at least until the Yews have grown to a thick hedge. Gay pots

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of Salmon scarlet Geraniums stiffly grouped around old stone churns with vivid blue decorations are placed as accents at the doors and add a lively spot of color. Comfortable chairs and Windsor bench form the furniture groupings of this garden room.

Before I leave this livable, lovable spot of the garden I must mention the orchard and the vegetable garden with the chicken yard beyond. The keeping of chickens is the hobby of the master of the house as gardening is that of the mistress. A flock of them, a mass of white on the hillside, really adds to the rural picture, especially when seen through the pale green lace-like lattice of Gourd vines.

Let me take you indoors for the next picture at the windows of the gable end. In the distance is a woodland, a small stand of virgin timber. A grazing hillside and the creek bottom are in the foreground and on a high hill on the other side of the creek a grand old red barn. This is where the sun sets in the winter, the exposure of this vantage point being southwest.

Over the road to our own land stands two century Elms; there a path comes up the hill to the house edged with Hemlock, Dogwood, Huckleberry, etc. I know some day I shall have to thin this, despite the most careful planning to keep the vista open.

The planting closest to the house bordering the lawn is especially a winter garden, plants that look almost as well in winter as in summer. Low juniperus, Yew, and Andromeda (Pieris florilunda). (Please notice this is one of the few broad-leafed evergreens that stand winter sun.) Here also are several species of Azalea and two Magnolias, their vital looking buds, ready for spring, far more cheering in winter than any drooping Rhododendron. These latter are grouped with Leocothe bordering the lawn to the north (but who wants to look north in the winter?) where they make a cool spot under the trees for which in the heat of summer one is grateful.

Let me add that the window sash and muntins are glazed a blue-green, antiqued, a color accent of the living room, but it also has the advantage of melting into the color of the sky. Does this seem like too much attention has been paid to details? But many an afternoon spent here at these windows is not long enough, especially toward the end of the winter, when the leafy masses of the trees soon close this panorama for another summer.

Perhaps this matter of beauty is only in the eyes that see and the soul within. Now and then a confirmed city addict asks how we "stand" it in the winter, and I can only wonder if the trouble is with me or him.

[*Please turn to page 116*]

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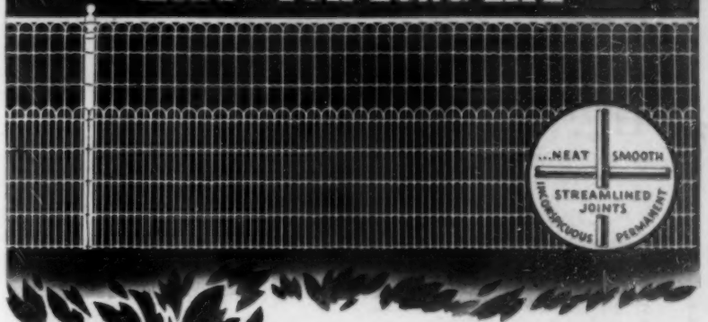

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GARDEN FACTS and FANCIES

Leonard Barron

THERE is a rich and big new crop of books on gardening. The publishers have seemingly vied with each other in an almost frenzied fever to add to what might have seemed like an already well-filled market. Recent publications have stepped onto a very high plane of quality. As I look over these new offerings I am very greatly impressed with the feeling that the publishers are giving recognition to the high intellectuality of the multitude that now turns to recreative gardening for both leisurely occupation and intellectual recreation.

Firstly, there is the all-inclusive dictionary or encyclopedia which had seemed to have been pretty adequately taken care of but there are three distinct additions to that class and each one supplements the other. "The Garden Encyclopedia" (Wm. H. Wise & Co., New York) edited by E. L. D. Seymour, was the first of this trio to appear. It is written in true dictionary form, definitely prepared to serve the veriest beginner in presenting the facts of gardening in a plain manner, in the easiest possible language. Essential facts are told in a non-technical language, easily understood by the veriest amateur; yet, not in any sense amateurish. 1300 pages packed full of exact information, amply illustrated. It is well described as a new kind of garden manual, complete, practical, convenient, easy to understand. It has withstood several actual inquisitive tests that I have put to it and, the more I look into it, the better I like it as a handy book for the million—literally.

"The Garden Dictionary" (Houghton Mifflin Co., Boston) is edited by Norman Taylor and will meet the interests of a more sophisticated group of gardeners. Its treatment of the things of the garden is more meticulous in detail. Its text is a repository of up-to-date factual matter for the advanced gardener and enthusiastic plant student. It is more specialized, more definitely technical, and will be accepted by the seriously-minded student. The entire text has been especially written to fit the pre-conceived mold of the publisher and editor. It is one of those milestone books that will serve as a permanent marker of the condition of advanced gardening knowledge at the time of its appearance. A distinct innovation is the climatic zoning of the states individually by a series of maps. This feature will surely be of very great practical service to the gardener. The text of the book is from the pens of a picked group of more than thirty of the outstanding contemporary writers on horticulture. Both these books, by the way, are also pronouncing dictionaries and Mr. Taylor has adopted the progressive method of dropping all capitalization for specific names and using only the single terminal "i" in the genera, thus conforming to advanced practice in allied scientific lines. The cross references in "The Garden Dictionary" leaves the consultant very few loopholes. A graphic system of cross references make for precision in the use of the book and, by no means the least useful factor, is the short-cut, compact and plain language descriptions of the plants indexed.

The third contribution to the enclycopedic group "The Complete Book of Gardening" (Doubleday, Doran, Garden City, New York) is based on the thought that very many pure beginners in gardening experiences, or new dwellers migrating from the city to the country, will be helped by a pretty thoroughly detailed treatment of a few of the very salient facts and practices around the suburban home. In the comprehensive book class, it is neither an encyclopedia nor a dictionary, but a compact handling of the thoroughly practical problems of the average suburban home owner who wants adequate knowledge about a few adjuncts and accessories and of the plants surrounding his home. If you want a rock garden, or a lily pool, or to make a lawn, or to raise your own vegetables, to maintain your trees and shrubs, to do a little elementary landscape designing; you will find comprehensive treatments of each one of these factors without being burdened with a multitude of factual references of a broad, general nature. In editing "The Complete Book of Gardening" I have had in mind the multitude who wants to enjoy the simplest pleasures of gardening as applied to homemaking, without becoming a highly specialized horticulturist.

The second category, highly specialized texts and comprehensive studies within a narrow field, of course, appeals to a comparatively limited group searching for knowledge, hunting deeply for obscure facts, and anxious to get a personal acquaintance with the individual idiosyncrasies of genera, species, and varieties. In this field, Dr. Clement Gray Bowers has entered "Rhododendrons and Azaleas: Their Origins, Cultivation and Development" (Macmillan,

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New York), and let it be said on the threshold that he has set a high standard with an entirely new kind of garden book presentation. It is a scientist's study of the plants concerned but with all it differs from the accepted type in that it is based fundamentally on and treated in every detail from the horticultural or garden point of view. In his preface, the author says, "The book is concerned with the practical use of rhododendrons and azaleas in North America." I think this is the first comprehensive manual of this type that has appeared in this country. The botanist, the culturist, the landscapist, the plant collector, will each one find his needs are met. Rhododendrons and Azaleas occupy a peculiar niche in popular plant material in the American landscape and garden. Their spectacular showiness of flower, at once, individualizes them from all other woody plants. Many species of rare beauty are native of our own country; yet, little has been done in the past, constructively, in using this material as a basis of new developments along horticultural lines. With few exceptions, dating back to the earlier days of the present era, when the old Parsons Nurseries existed in Flushing, Long Island, all the magnificence of this family in its garden improvement has been imported from abroad. True, a few people are spasmodically beginning constructive breeding in America, and Dr. Bowers' book is most timely as giving a sound, practical starting point for new advances. If you are really interested in an exact and intricate knowledge of Azaleas and Rhododendrons from their breeding standpoints as well as in their problems of landscape planting, etc., Dr. Bowers' contribution will be particularly welcome and, especially, the very thorough discussion of soil and nutrition—a very important thing with this family which has such a marked addiction to acid soils.

"Rock Garden Plants" by Clarence Elliott (Longmans Green & Co., New York) is in fact an importation but Mr. Elliott has a wide acquaintance among rock gardeners and alpinists all over the world and made many friends when he recently visited America. In this book, which is one of plant personalities for the rock garden specialist, he has jotted down in a chatty and very friendly manner his most intimate thoughts and observations about the different plants of the rock garden that have, in one way or another, interested him most. The arrangement is alphabetical and he speaks only of the plants that he has known personally which gives the book a rich and unusual flavor—no compilation here—just the matured wisdom, experience, and experiment. He goes far afield because he

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Before buying another standard type mower, match an Eclipse against the field. Think of Eclipse from the standpoint of cutting expenses. Finger Tip Adjustment and Automatic Sharpening save annual adjusting and sharpening bills. Think of Eclipse as always sharp, from the first mowing of the year to the last. No Mower is better able to stand comparison than Eclipse. See it, then decide.

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FOR EIGHTEEN YEARS THE PREFERENCE OF USERS OF POWER LAWN MOWERS

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Sturdy, powerful, dependable. Many exclusive and patented features, including the famous Moto-Mower "Twist of the Wrist" guiding. There is a Moto-Mower model to meet every service and pocketbook requirement. $78.50 and up.

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Write for illustrated catalogue containing full descriptive matter and specifications on all 14 models of Moto-Mower.

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Diet Influences Flower Colors!

Dull, faded blossoms, say gardening authorities, result from even the best seeds—when vital food elements are missing from their diet.

Growing flowers need *eleven* different food elements from the soil. Faded, scanty blossoms, weak stalks, small faded leaves and other troubles have all been traced to a lack of one or more vital foods.

Ordinary fertilizers—bone meal, manures, sewage products—supply varying quantities of nitrogen, phosphorus, sometimes calcium or potash. But besides these four, your flowers must have magnesium, iron, manganese, and several others!

That's why home gardeners everywhere use VIGORO, the *complete* plant food. It supplies *all eleven* of the needed food elements *in balanced proportions;* eliminates all risk of failure from starvation.

Vigoro is economical, easy to apply. Give your perennials this *square meal* as soon as ground thaws; feed other flowers when you plant them. Instructions in every bag.

USE THE COMPLETE PLANT FOOD
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Supplies all eleven food elements needed from soil

The all-purpose spray

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Reg. U. S. Pat. Off.

ROSE GARDEN SPRAY TREATMENT
Controls Insects and Diseases

TRI-OGEN positively controls Blackspot and Mildew as well as all insect pests on roses and other plants. Does not mar the beauty of blooms nor harm foliage. Stimulates plant growth.

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Nothing else required, making it economical and easy to use.

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100 Swiss Giant PANSIES 1 A 2 year
25c DOZEN · ALL POSTPAID
Blooms measure 2½ to 3 inches wide

25 DELPHINIUMS $1
Special

Bellamosum, *Dark Blue;*
Belladonna, *Light Blue;*
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Gelo Medal Hybrids, *Lavender to Purple*
Strong Hardy Plants. Long Showy Spikes of Flowers. Bloom until frost. Your choice.

12 Exceptional Delphinium $1
5 Primroses, $1; 30c each ..... $2 doz.
Choice yellow, dark reds, mixed shades
25 Long Spurred Columbines $1
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All Will Bloom This Year. All Prepaid.
Any Six Combinations of Above $5
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FREE One Jersey Gem Viola or One Large Delphinium with every $1 order; 2 with $2 orders, etc. Send for illustrated Perennial Catalog. Tells When, Where, How to Plant.
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...and a lot more dependable

Let the Double Rotary Junior Sprinkler keep your lawn, flowers, garden and shrubs vigorous and beautiful all summer long. Its refreshing rain-like drops or mist-like spray are "Next Best to Rain." Easily regulated to sprinkle in a circle or on a straight line—to cover any circular area up to 80 ft. or down to 15 ft. in diameter, according to pressure. Adjustable nozzle makes it four sprinklers in one. A big water saver. Scientifically constructed of finest materials. Guaranteed. *Price: $7.50.*

DOUBLE ROTARY JUNIOR SPRINKLER

HOLLAND ROTARY, the new, amazing sprinkler developed from the famous Double Rotary Principle. Has the whirling wheel feature for perfect sprinkling. Sells for only $1 (plus postage).

AT YOUR DEALER'S—Buy these popular sprinklers from your dealer or write us for complete information.

HEAVY DUTY MODEL

The acknowledged leader for 16 years. Thousands in use on golf courses, large estates, parks, cemeteries, etc. Self-operating on famous Double Rotary Principle.

Price: $12.50.

DOUBLE ROTARY SPRINKLER CO.
101 CANDLER BLDG. KANSAS CITY, MO.

will not define what a rock garden plant is, nor even an alpine; he writes merely of plants which "I personally think suitable for growing in a rock garden." It has all the charm of personality and whimsicality combined with good garden sense.

Another specialized book which makes its twenty-first annual appearance is "The American Rose Annual," edited for the American Rose Society by the charming and most versatile Dr. J. Horace McFarland. We have come to expecting good things in this annual and the 1936 edition is no disappointment in stepping up into new fields of Rose interest. Naturally, the Rosarian will dig deeply into the "Proof of the Pudding" in which the spicy comments of a multitude of Rose critics are compiled alphabetically under the variety named. The oft-time startling differences of opinions concerning variety behavior is evidence that nobody yet knows all about Rose culture—not even the youngest. In this annual, The American Rose Society sets a high standard for specialized societies.

Comparable to it is "The Gladiolus, 1936," published by the New England Gladiolus Society which in its way does much to keep the world up to date on a very highly specialized flower, with all the latest wrinkles of development, cultivation, etc.

"Four Seasons in Your Garden" (Lippincott, New York) is the title under which Mr. John C. Wister, Secretary of the Pennsylvania Horticultural Society, among other things, presents another new book. Now, Mr. Wister is a many sided man. He it was who is perhaps most largely responsible for putting the Iris "on its feet," so to speak, in America and he is also a landscape architect; and, now, he offers a general, practical guide and handbook for the average gardener who wants something more than just a mere calendar of operations. That is there too, compactly in the last chapter, but the other 284 pages is a sympathetic and informative discussion of a year in the garden. The sixty-four aquatone illustrations are especially effective.

Open the doors to the garden

[*Continued from page 113*]

While it is true, few realize that we grow in our cutting garden flowers that "go" well with our house in flower arrangements. Color harmony outdoors as seen from within have possibilities of accenting your color scheme as nothing added indoors will do. Indeed the very accent may be entirely in the garden border.

The color of my own living room

"SUDDEN DEATH"
The cause? The gardener used
SLUG SHOT
The Triple Duty Spray
KILLS SUCKING INSECTS
KILLS CHEWING INSECTS
PREVENTS FUNGOUS DISEASES

Does all three jobs thoroughly without jeopardizing human life. 6-Oz. Bottle, $1—at garden supply stores everywhere. Also available in dust form. Easy-to-Use Sifter-Top Can, 25c.
Write for "Garden Enemies Chart," FREE.
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Hedge Trimmer

CUTS FASTER WITH LESS EFFORT

A simple, strong, perfectly balanced trimmer of new design with which you can trim the toughest hedge straight and true in less time than a professional using old-fashioned shears. Finest tool steel knife. Fully guaranteed.. $6.00 Postpaid.

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Save time, work and watering, keep out weeds, and improve plant growth with the Speedy Cultivator. Curved points dig in instantly, break up and aerate the soil so that it will hold moisture and release food to the roots. Gets under lowest growing plants. At your dealer's or send price, plus 15c postage, to The Union Fork & Hoe Co., 512 Dublin Ave., Columbus, Ohio.

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Large field-grown plants, guaranteed to bloom.
4 for $1.00; 25 for $5.00 prepaid.

D. BELLADONA; light blue; D. BELLAMOSUM: dark. Large size—6 for $1.00; 25 for $3.50, prepaid.

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Beautiful shades of red, pink, lavender, blue and yellow. Large, field-grown plants. 6 for $1.00; 25 for $3.50; prepaid.

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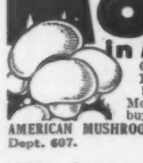

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NATURE gives us moonlight—and Nature gives us roses. But to attain the full beauty of perfection roses, and other flowers, must be guarded against insects that damage and destroy.

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10 Bulbs for 10c

All best colors mixed. Small Bulbs that should bloom first year. 10 Bulbs for 10c; 100 Bulbs for $1.00. All are sent postpaid.
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Each one different and labeled true to name. A riot of exquisite colors in different shades of Pink, Red, Blue, Yellow, Purple, Lavender, White, and Bronze. All up to date and popular. All strong, healthy, blooming size roots. *One beautiful variety from FRANCE* in each collection. Order today. We pay all postal charges to your door. Send for our free folder of $1.00 collections in Peonies and Irises.
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Success WITH YOUR GARDEN!

YOU, too, can have a beautiful garden this year if you prepare the soil now by digging in G. P. M. Peat Moss. This ideal soil conditioner readily makes humus, maintains moisture constancy, promotes vigorous root development and healthy plant growth. Order G. P. M. today from your dealer or direct. 20-bushel pressure-packed bales only $4.00.

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FREE Write today for free sample and valuable folders on many garden uses for G. P. M. Peat Moss.

is warm gray with much blue green, salmon scarlet, and reddish violet (very small amount). These colors are repeated as "as the earth turns" in the flowers grouped in the borders. In the spring Narcissus poeticus, quantities of them everywhere, in the woodland and close up in the borders. White is always good with a white house in the background but here the blue green leaves have an added advantage. Later purple Iris, salmon Poppies and fuchsia-colored Columbine bloom. Best of all Zinnias, Exquisite, with sparse planting of Violet Green seem to pick up the very colors of the hooked rugs within. When the autumn leaves have every tint from the scarlet Oak and Dogwoods, to the purple of White Ash I think it must have been the inspiration of my color scheme—and with this the cycle is complete.

Oh yes! a garden can be anything you want it to be and it can be costly or inexpensive depending on how much you are willing to put into it of yourself. I like to think too that in building this house and its garden that with its new features we have also kept the best of traditions that should be cherished by every real American, no matter how and in what he chooses to live.

With the new order and its promise of more leisure, let America build gardenward and sunward for fuller appreciation of the outdoors and greater joy of living.

A garden lesson from California

[*Continued from page 22*]

species than to tall thin kinds. The Cactus, Sedums, and other succulents are adapted to pot culture because they are slow-growing, rather compact, and do not soon overspread their limits. The Sedums and succulents are useful and charming in almost any setting, but the curious forms of the Cactus usually harmonize only with very specific environments. They are quite in sympathy with the tone of modernistic architecture and interiors, and not out of place with Italian and Spanish houses; but beyond these categories one should regard them with a cautious eye if one is considering beauty of appearance.

The bulbs have long been favorites for pots. These are easily controllable as to size, and have a rather short blooming period after which it is desirable to put them out of sight. Narcissus, Hyacinths, Tulips, Cyclamen, etc., always a delight for the poetic beauty of their blossoms, are adapted to indoor or outdoor culture according to the climate. Such types as Agapanthus (Blue Lily of the Nile)

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8 Distinct Exhibition Dahlias $2
Regular Retail Value $4.60

Offered for the first time, 8 distinct *named* varieties of Dahlias for $2. In the past we have offered 12 distinct unnamed Dahlias at a special price, but we are glad to be able to improve the offering this year, due to a good crop. Sold in collection only.

These 8 distinct named varieties. If bought separately would cost $4.60.

Bob White—*White*
Flaming Sword—*Flame-red*
Francis Larocco—*Yellow*
Jane Cowl—*Bronze*
Jersey's Beauty—*Pink*
Pink Glory—*Rose-lavender*
Red Sunrise—*Vivid red*
Salmon Supreme—*Salmon-pink*

Seed Annual Free On Request

Please send me above Collection of Dahlias, $2
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Stumpp & Walter Co
132 to 138 Church St., New York City
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Prepare your lawn and garden for summer's droughts by treating now with Florida Humus. This pure organic matter will not only hold moisture during the coming months, but it will bring strong healthy growth to your lawn and garden for years. It is far less acid than peat moss, and its high nitrogen content gives it a PLUS value not equalled in any similar "organic".

Free Booklet
Mail coupon below for name of nearest dealer and free copy of *Nature's Way to Better Lawns and Gardens*, (which includes laboratory analysis of Florida Humus).

FLORIDA HUMUS
"Nature's Storehouse of Fertility"
Mined and Manufactured at Zellwood, Fla.

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BLAME Old Sol if the hose you bought a season or two ago is "shot" this spring. His blistering rays cook ordinary rubber, make it brittle, causing cracks and leaks.

But not in Goodyear Lawn and Garden Hose. It is built of a special *non-oxidizing* rubber that long withstands even tropic heat. And it is reinforced with a heavy carcass of braided cotton cords* that protects the rubber from dragging strains—*insuring extra years of life at no extra cost!*

At good hardware stores you'll find a Goodyear *sun-proof* hose to fit your purse: Goodyear Emerald Cord, the finest hose built; Supertwist Cord, Wingfoot, Pathfinder and Glide—all bearing the Goodyear name that guarantees world's highest value in rubber products.

**LOOK FOR THIS SEAL—it insures finest construction, longest wear*

Cotton Cord Carcass

THE GREATEST NAME IN RUBBER
GOODYEAR
Buy an extra length for home fire protection

Kill the Bugs with your Garden Hose

Attaches To Ordinary Garden Hose - - Effective - - Economical

All Insecticides And Plant Foods Made In Cartridge Form

THE WORK OF SPRAYING TREES, SHRUBS, PLANTS, IS MADE EASY —EXTRA EXTENSIONS WHEN NEEDED FOR SPRAYING TREES.

An Amazing New Invention for spraying plants, trees, shrubs, etc.—without the labor and expense of heavy equipment—for gardens, large estates, municipal parks, library grounds, greenhouses—no mixing—ready for instant use—mechanically perfected to stir or agitate the solution in cartridge form, so that it is deposited in correct proportions on objects to be sprayed.

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Start spraying early before the time for the insects to arrive:

NICOSTICK cartridges (Nicotine and Fish Oil Soap), an ideal and complete insecticide for the control of most plant pests, such as Thrips, Aphis, Green Flies, Plant Lice, etc. It is also an excellent method for keeping dogs away from your trees and shrubs.

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Write for Information and Prices

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New **BRISTOL** *Hybrid Korean* **CHRYSANTHEMUMS**

Three exquisite varieties, recently developed. SATURN, brilliant sparkling orange and bronze; VENUS, delicate lilac pink and lavender; APHRODITE, tender ivory and pink. For cutting or late fall garden color, no flowers can be more desirable. Strong, easy to grow plants. Enjoy them year after year. ALL THREE FOR $1.50 OR FOUR OF EACH VARIETY $5.00 POSTPAID. (If West of Mississippi, prices are $1.65 and $5.25.) Order *now* for spring delivery.

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Catalog on request

Roll the lawn gently while cutting. Ruggedly built for hard usage, but easily guided over rough grounds and steep grades. You'll appreciate the distinctive Milbradt cutting and lubricating features.

Sizes: 20", 27", 30", 60" gangs. May be had with Sickle-Bar and Riding Sulky attachments.

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TRIPLE-TESTED
FLOWER SEEDS

are now on display in more than 70,000 retail stores from coast to coast. You will find them at your local stores. Mandeville Seeds offer two distinct advantages . . . first, they are triple-tested for germination, quality of flowers and completeness of mixtures . . . second, map on back of each packet tells exactly when to plant that variety in your locality—a copyrighted Mandeville feature. A postcard will bring you, *free*, our pamphlet, "Flower Garden Suggestions", which is full of valuable information on what to plant, when to plant and when it blooms. With it we will send you full details of our remarkable **Free Offer** in celebration of 90 successful years as Flower Seed Specialists.

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FROM HUNDREDS OF MILES THEY COME TO ADMIRE GORGEOUS PANORAMA OF AMERICA'S FAVORITE SPRING FLOWER

When half a million people from far and near come to see the Nelis Tulip Farm in full bloom, you can be sure that a planting of Nelis American-Grown Tulip Bulbs in your own garden will win the admiration of everyone. Now is the time to make your selection. Deal direct with grower—America's Tulip Headquarters—be rewarded with Tulips unsurpassed in size and brilliance.

WRITE *for* FREE CATALOG OVER 200 VARIETIES LISTED
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SEND FOR FAMOUS "TULIP CITY" COLLECTION
Beautify your home with our special get-acquainted "Tulip City" collection—FIFTY choice bulbs (10 varieties) such as have made Holland Tulip Festival famous. Bulbs grown and inspected by Nelis—guaranteed to bloom. Sent postpaid for special price of $2.00. Order Today.

It's Tulip Time in Holland

and Clivia—with orange, amaryllis-type flowers—make an effective showing in patios near pools in warmer climates.

For shady places there are such old stand-bys as Begonias and Primroses. The small-flowered Begonias are giving away in interest now to the more sensational beauty of the Tuberous kinds whose huge blossoms, in exquisite shades of apricot, lemon yellow, peach, etc., are irresistible, though the plants are delicate and ask for extra care. The charm of Primrose may be seen in the first photograph on page 19, where the airy delicacy of Primula malacoides alternates with Sedums on the coping of the small twin fountains.

For sunny locations there is no more useful plant than the Petunia. It is easy to grow, needs little care, and presents a vigorous bloom of color during the summer months. Its lavender and rose and white are all good, but perhaps its most effective tone is purple, particularly delightful when combined with blue—blue pots or blue tiles nearby or other blue flowers, such as Ageratum. Nasturtiums in interesting double varieties and stronger color forms are good against white backgrounds. Marguerites are satisfactory for pot culture, as are Daisies and others of this family. For smaller pots Sweet Alyssum, blue Lobelia, and numbers of the small trailing plants may be used. Ivy is good of course, before it gets too old and large. The pot plant *par excellence* is still the Geranium, in variety. After uncounted years of success, its perennial charm has never been surpassed, and it yields first place to none.

An outdoor room

[Continued from page 29]

man about the home, if properly equipped with circular saw, jigsaw, and surfacer and, of course, the requisite amount of energy, may build his own at a saving of at least forty per cent. It is easy work and interesting inasmuch as one can create one's own designs.

Nearly all the trellis in this garden was made at home to fit into a preconceived arrangement of spacing. The use of brass brads in place of steel nails and a good quality of cypress lumber will insure permanence to your work. We have found that a thorough washing and one application of zinc white every second year will accomplish much towards the preservation of trellis work and will help in retaining that freshness and sparkle of the first year in the garden.

Obviously, the biggest problem in maintaining a small city garden is the lack of sufficient sunlight.

PREMAX SPRINKLERS
GUARANTEED A LIFETIME!

The sprinkler that never wears out! Endorsed by many public institutions. Patented Floating Head eliminates all friction and wear. Die-cast white brass, red and green enamel finish. Nickeled brass fittings. More water per hour on any pressure. At your dealer or postpaid $2.25 in U.S. Free folder C.

PREMAX SALES DIVISION, Chisholm-Ryder Co., Inc., Niagara Falls, N.Y.

Here's an EASY way to KILL DANDELIONS

Let this *quick-acting* Dandelion Killer rid your lawns of dandelions. It's *simple, safe* and *thorough*. It just draws moisture from stem and root until the dandelion dies. The "L L" Handy Applicator makes it *easy* to apply. No stooping! No backache! It's *fun!* And you can also use it to apply fertilizer.

Special Offer—Take advantage now of our special offer. If your dealer can't supply you, just send $2.00 for three 1-lb. packages of Dandelion Killer and an "L L" Handy Applicator—both sent postpaid—with complete instructions. Synthetic Nitrogen Products Corporation, Dept. 14, 285 Madison Avenue, New York, N. Y.

DELPHINIUMS

The GARDENERS' CHRONICLE for May presents a fine article on Delphiniums by Ralph G. Waring, an officer of the American Delphinium Society. Mr. Waring gives practical advice on the selection of varieties and proper methods of cultivation. Other fine features in this issue are "Iris" by John B. Wallace, "Lilacs" by Alex Michie, and "Feeding of Plants" by Edwin Beckett. Send 25c for your copy today or, if you prefer, try an introductory subscription of 5 months for $1.00. $2.00 by the year.

GARDENERS' CHRONICLE
Room 1004-A, 1270 Sixth Ave., New York City

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18 for 20¢ FLOWERING-SIZE GLADIOLUS
Guaranteed to Bloom

Famous PICARDY Included FREE Finest mixture from 25 popular varieties such as Nuthall, Phipps, Peters, Flaming Sword, Pride of Wanaka, etc. Send 20c for 18 Bulbs. We include FREE one PICARDY—a magnificent salmon apricot, newest and finest of all Glads. We also offer 48 Bulbs for 50c with 3 Picardy FREE; or 100 Bulbs for $1.00 with 5 Picardy FREE. All postpaid. Free Seed Catalog of Flowers and Vegetables. Dept. G-536
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A Practical, Power Plow & Cultivator for Fruit Growers, Nurserymen, Gardeners, Truckers, Florists, Suburbanites, Poultrymen, and Country Estates.

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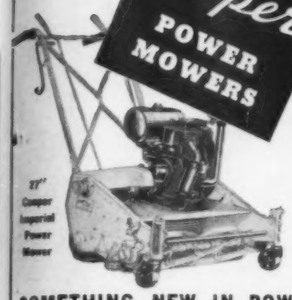

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The GRAVELY GARDEN TRACTOR & POWER MOWER

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Cultivates your garden.... Cuts the tallest weeds.... Mows your lawn.

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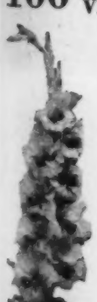
GLADIOLUS

From the best varieties produced by the leading hybridizers of the world, I have carefully selected, and present this exceptional offering to win your acquaintance. My prices are POSTPAID in U.S.A.

100 LARGE HEALTHY VERMONT BULBS $3



Not labeled as to name. In forty-five different varieties with a bewildering range of color from white through various shades of pink, yellow, orange, smoke, blue and red to almost black, this collection is by far the finest put out by any grower in the country at anywhere near the price. Gove collectional have made thousands of gladiolus fans in the past few years. This year it is better than ever, containing many of the newer exhibition varieties and new colors and forms. With each collection I give FREE a bulb of Picardy, the most beautiful and sensational pink glad in existence, and also another new bulb worth at least $1.00 each.

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I believe my 68-page free illustrated catalog is the finest, most interesting and helpful glad catalog published. And my list of varieties is second to none. Your copy is waiting.

CHAMPLAIN VIEW GARDENS
Elmer E. Gove, Box K-20, Burlington, Vt.

Our garden gets from three to five hours of sun during the summer season, depending of course on the month of the year. Fortunately, some of the beds receive the early morning rays, particularly those located at the lower left, where coral Begonias vie in beauty with white and yellow Roses. The latter do fairly well but constant attention to the soil is essential and will make for hardier and more lovely blossoms in the future.

Spring is perhaps the ideal season, for all the bulbs seem to thrive equally as well in an urban environment as in a suburban one, notably Tulips and Hyacinths. The large Rhododendron bush at the upper right, which by the way is a magnificent example, blooming during the month of May, was established in the old back yard forty years ago.

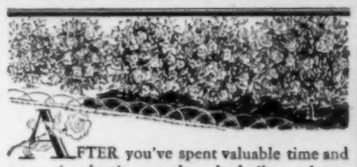
All manner of vines with the possible exception of Honeysuckle and Wisteria grow rapidly and the trellis of our garden is literally covered with a three-year growth of Ivy and Virginia-creeper. In addition, two climbing Roses (Dr. Van Fleet) give promise of prolific growth this summer. Borders of the Creeping Phlox and yellow Sedum bushes add a gay charm to the flower beds and the back of the pool is enhanced in its beauty by the informality of a rock garden that includes Daphne and Iris among its profusion of blooms.

On either side of the pool, flanking its rear wall, small Boxwood trees maintain the symmetry of design evident throughout the garden as a whole; and close to the tree at the left a simple bird bath, its basin snuggling in the grass, attracts a surprisingly large number of birds throughout the season.

The pool itself is planted with two Waterlilies—a white and a rose colored—each in its separate tub. There is also a variety of small aquatic plants such as Ludwigia and Myriophyllum. Three inches of soil was placed in each corner of the pool bottom. The small plants were then deposited and a covering of white sand put over them and the soil to insure the water against becoming muddied. The clear water is naturally conducive to the well-being of the fish which seem to enjoy themselves immensely. Last year, perhaps in appreciation of their palatial home, they produced over a hundred little ones.

The metal garden furniture shown in the photograph is of a kind featured in most department stores. It is of good quality, sturdy, and durable and stands up well under the hard usage it receives. The table is white; also the chair frames which are covered with a brilliant green to match the big umbrella. This color scheme is in happy harmony with the brilliance of the white trelliswork and the back ground of evergreens.

Another TIP FOR GARDENERS



AFTER you've spent valuable time and money in planting good seeds, bulbs, and perennials this spring, don't let summer's hot sun bake the life out of your plants and rob you of the beautiful flowers you should enjoy.

Spread a fairly deep mulch of Emblem-Protected Peat Moss around the base of your rose bushes and other plants early in June. This protective measure is the cheapest "result insurance" you can buy for your garden. It prevents soil crustation, keeping the underneath soil cool, moist and porous at all times—a necessity if your plants are to thrive. A mulch of Emblem-Protected Peat Moss will also eliminate the weed problem and save you many hours of cultivating labor.

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Photo by the author

A green garden and a garage

LILIAN C. ALDERSON

UNLESS a garage is built into the house there is always the problem of how to fit it into the garden picture. It takes time to blot out an unsightly building with planting, so why not begin by making the garage itself an attractive feature?

The hip roof type is more pleasing than the gable and a wide overhang does away with the likeness to a box. An overhang of sixteen inches casts a pleasing shadow over the side walls and provides shelter from drip over the door. The door, if one can afford it, should certainly be of the new overhead roll type. Asbestos tiles are expensive, but semi-fireproof tiles come in a variety of color combinations, in soft tones of gray green, blue, and terra cotta that melt into the sky line.

Many garages are painted to match the house but an experiment with staining proves conclusively that an old oak stain has a low visibility in the landscape.

Suppose that the garage is placed in the extreme corner of a 100′ lot and measures approximately 12 ft. by 20 ft. single or 18 ft. by 20 ft. double and stands 20 feet back from the road. This arrangement allows plenty of space for the house on the opposite side of the lot with garden and lawn between.

The center of the garden shown in the photograph is semi-circular to vary the monotony of the square and is separated from the concrete approach to the garage by a picket fence. Picket fences come ready made in lengths, with posts and rails complete, or they may be had in rolls that are wired together, with posts and rails separate.

Windows with small panes add to the general appearance of the garage and a door conforming to the same style opening onto the garden path provides easy and convenient access from the house.

But the green garden is the real reason for the picture. Taken less than a year after the garage was built, it already provides a pleasing setting. Hemlocks and Arborvitae form the background, interspaced with hardy shrubs.

Call it a green garden, but the shrubs never fail to furnish flowers in spring. First come the golden sprays of Forsythia spectabilis followed by the glistening white flowers of the Spiraea vanhouttei and prunifolia. Lonicera tatarica and Philadelphus coronarius are rapid growers. The Honeysuckle produces its finely cut foliage early in spring followed by tiny pink flowers, while the large white blossoms of the true Mockorange are deliciously fragrant.

That part of the border that is shaded is planted with native Barberry, Euonymus alatus, Viburnum dentatum and dilatatum. The spindle tree turns a brilliant red in autumn and the Chinese viburnum bears decorative clusters of berries.

The inner circle is planted with Leucothoe catesbaei and Taxus cuspidata in alternate groupings. Leucothoe has an arching habit of growth that makes it useful for foreground planting, while the Japanese Yew has proved to be the hardiest and most adaptable of evergreens. These in turn are separated from the grass semi-circle by a broad band of Pachysandra.

The approach to this garden is by way of steps sunk into a low retaining wall and flanked by a pair of Dogwood trees, one of which is seen in the photograph.

Such a small garden, only 35′ square and separated from the main road only by a wall, yet individual in character, a unit by itself. Here in this sheltered spot birds and gray squirrels frolic the year around.

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Cleverest of Gifts for Gay Parties

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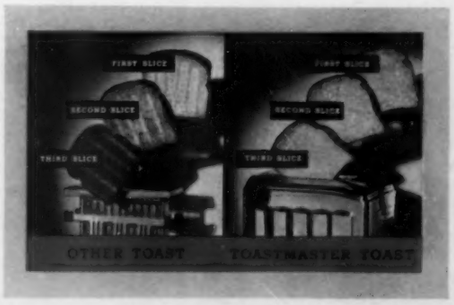

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Toastmaster WITH *Hospitality* TRAY

R. S. V. P. Send for new booklet "Help-Yourself Parties" telling what to serve at Toastmaster Hospitality parties.

"I enjoy the added zest that comes with smoking a Camel"

Mrs. Jasper Morgan

When not occupying her town house, Mrs. Morgan is at Westbury, Long Island. "Mildness is very important in a cigarette," she says. "I'm sure that is one reason every one is so enthusiastic about Camels. And I never tire of their fine flavor." The fact that Camels are milder makes a big difference to people. And you don't tire of their finer flavor.

Young Mrs. Jasper Morgan's town house is one of the most individual in New York, with the spacious charm of its two terraces. "Town is a very busy place during the season," she says. "There is so much to do, so much entertaining. And the more people do, the more they seem to smoke—and certainly Camels are the popular cigarette. If I'm tired from the rush of things, . . . that smoking a Camel revives my energy in a pleasant way. And I find their flavor most agreeable." Camel spends millions more every year for finer, more expensive tobaccos. Get a "lift" with a Camel.

In summer Mrs. Morgan is keenly interested in yachting. "Another thing that makes me like Camels so much," she says, "is that they never affect my nerves. I suppose that is because of the finer tobaccos in Camels." Smoke as many mild, fragrant Camels as you want. Smoking Camels never upsets your nerves.

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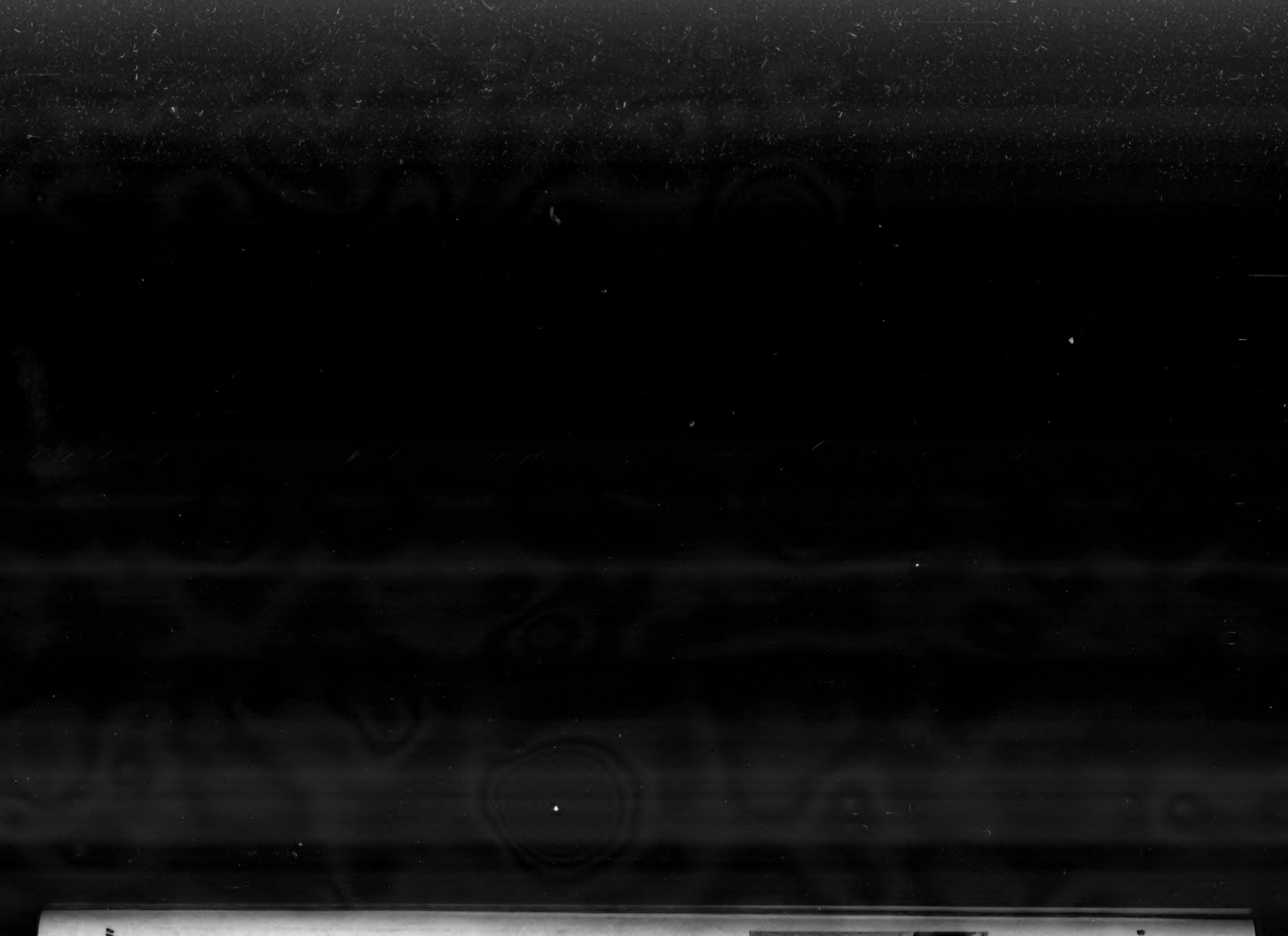
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